dwb

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DALEK PHOTO DISCOVERY!

DWB 77
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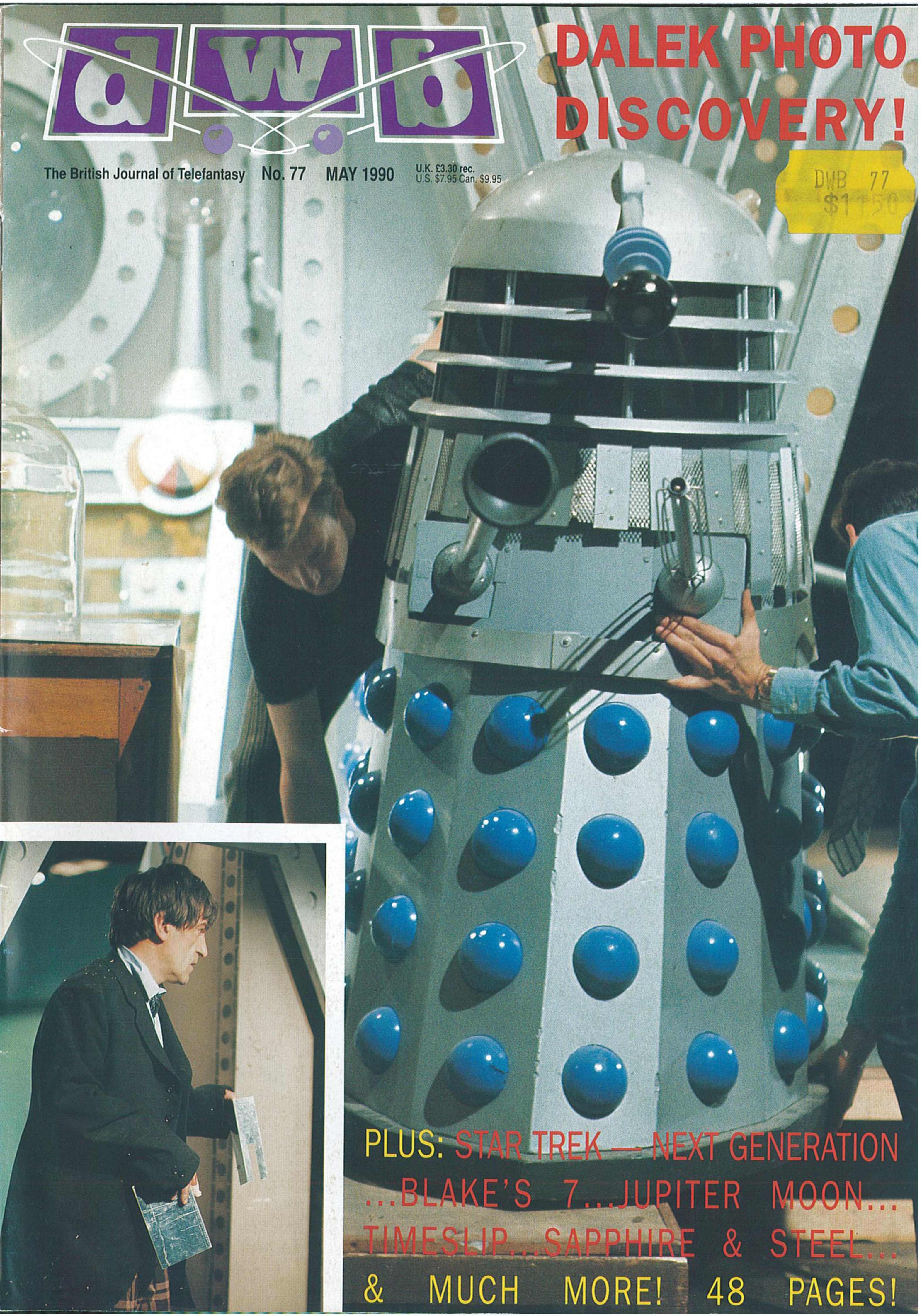

PLUS: STAR TREK — NEXT GENERATION ...BLAKE'S 7...JUPITER MOON... TIMESLIP...SAPPHIRE & STEEL... & MUCH MORE! 48 PAGES!

COVER: A Dalek being prepared for a scene in the 1966 **Doctor Who** adventure **The Power of the Daleks** (Topham)
3-5: All the latest news from the **Doctor Who**-niverse
6-9: Your uncensored platform for airing yours views on all aspects of telefantasy
9: As the In-Vision team embark on the Graham Williams era, we assess their chronicling of the Tom Baker era of **Doctor Who** to date
10-11: Exclusive interview with Sylvester McCoy while appearing in Alladin
12-13: The new BBC Video release **The Dalek Invasion of Earth** is the subject of our latest Memory Cheats experiment
14-17: The results of our 1989 Readers Poll. Discover what changes might be in store for **DWB** and how you rated Season 26 of **Doctor Who**
18: Another opportunity to purchase **DWB** Back Issues, at knockdown prices
19: All the latest news on the UK telefantasy front
20: As the Radio Times begins to adapt to forthcoming competition from a plethora of TV listings magazines, we ask 'is appealing to the lowest common denominator really the way to go?'
21: Reviews of The Encyclopedia of TV Science Fiction and **The Prisoner** And **Dangerman**, both recently published by Boxtree
22-23: Reviews of the latest **Robin of Sherwood** and **Blake's 7** video releases
24: We assess the possibilities of the much-mooted **Randall & Hopkirk(Deceased)** feature film
24-25: Part one of our episode by episode guide of the successful third season of **Star Trek - The Next Generation**
26-28: As **Timeslip** celebrates its twentieth anniversary, we talk to its two main stars, Cheryl Burfield and Spencer Banks about life - and the possibility of the series being revived for the nineties
28: A look at BSB's space-set soapie, **Jupiter Moon**
29: We look at the evolution of **Quantum Leap** and profile the career of its lead star Scott Bakula
31: Is a clear and concise plot an essential ingredient for a series to be a success?
32-33: Is 14 weeks a year enough to endear an audience to the escapades of Sylvester McCoy and Sophie Aldred, or are they merely just acquaintances?
34-36: A complete guide to **everything** that exists of **Doctor Who** in the BBC Archives, including previously unpublished technical information
36: A report on the recent successful US Baltimore convention which saw Sophie Aldred and the return of Tom Baker as guests
38-39: A novel slant on **Doctor Who** in the eighties, taking the university reference work The Unfolding Text as the source of what was to come
40-45: We conclude our coverage of Season 26 with Craig Hinton's verdict on the stories past, a round-up of readers views and analysis of the viewing audience and their reaction to **Battlefield**
46-47: The second and final part of our chat with Alister Pearson, including more of his latest, but so far unpublished, video and book sleeve work
BACK COVER: Patrick Troughton in **The Power of the Daleks**, 1966 (Topham)

PHOTOS: (above) Servalan (Jacqueline Pearce) in the **Blake's 7** episode **Aftermath**; The Haemovores from **Doctor Who**'s Season 26 poll-topper **The Curse of Fenric** (both BBC copyright); (below) The cast of the third successful season of **Star Trek - The Next Generation** (left to Right) Wil(Wesley)Wheaton, Jonathan(Riker)Frakes, Brent(Data)Spiner, Marina(Troi)Sirtis, Patrick (Picard)Stewart, Michael(Worf)Dorn, Gates(Dr.Crusher)McFadden, LeVar(LaForge)Burton (c)PARAMOUNT

P.O.Box 1015, BRIGHTON BN2 2YU

THE POWER OF THE DALEKS is the toast of this latest special issue of D W B. The discovery of the fifty or so stunning colour photographs from this vintage sixties 'Doctor Who' adventure marks the climax of many years of painstaking effort on the part of Dalek fan Dave Baston, who eventually tracked them down to a remote photo library in rural Kent. D W B has purchased the rights to many of these stills for reproduction to enable readers to have access to this unique documentation of the much-loved Patrick Troughton's debut story. Indeed, it is a credit to Dave Baston that this discovery was not reserved for some private collection but immediately made public for all to share, unlike several selfish individuals who continue to horde what is, in the eyes of the fans, priceless material which it seems they will never be able to see. D W B will be showing more of these stills very soon and, in conjunction with Stephen Payne of Visual Imagination, will avoid publishing any that have or will be appearing in TV Zone. Incidentally, through the offer in their latest issue you can purchase copies of some of these stills for your own collections! And for those of you still wondering, yes, the photos do originate from the same shoot conducted by photographer Jane Baun for The Observer newspaper magazine in 1966 (ref:DWB#29/30).

This issue as a whole features the usual diverse range of features you have enjoyed from previous specials. As always we have crammed as much variety as possible into these 48 pages, but even so we have had to postpone a couple of the planned articles - including the 'Time Tunnel' episode guide - due to lack of space, but this will appear very soon. When writing in please let us know whether you prefer the more text-orientated 48 page specials such as this to the more colourful 40 page issues like DWB#73 to enable us to plan ahead with the formats for the next two DWB specials this year.

Finally, some readers have been asking whatever happened regarding the 'Masters of Luxor' script reprints (ref:DWB#69). We are still awaiting Titan's decision as to whether they will be adapting the six-part story as a script book this year. If not then DWB will be publishing the scripts of the 1963 adventure penned by Anthony Coburn which was subsequently cancelled and replaced by Terry Nation's 'The Daleks'. Meanwhile keep a lookout for an extra DWB publication released towards the end of May, the subject of which should be all too obvious by now...(this will be in addition to the standard DWB#78 published shortly after).

But now, fasten your seat belts, sit back and enjoy the next 45 pages of unrelentingly informative, thought-provoking, often witty and downright outspoken content, the likes of which cannot be found in W.H.Smith's magazine section. Hopefully by the end you'll agree that with DWB you are paying for quality, not quantity. See you next month!
GARY

ACKNOWLEDGEMENTS: Marek Anton, Mark Attwood, Spencer Banks, BBC Picture Publicity, Jeremy Bentham, Toby Bernard, Phil Bevan, Boxtree Press, Cheryl Burfield, Anthony Clark, Tony Clark, Stacey Clegg & BBC Video, Peter Darvill-Evans & W.H.Allen, John H.Elsen, Mark Gasper, Diane Gies, Jo Hillman, Craig Hinton, Mark James, Julian Knott, Ian Levine, Peter Linford, John Logan, Gordon McAllister, Sylvester McCoy, Anthony McKay, David Miller, Richard Molesworth, Tim Munro, Paramount, Alister Pearson, Andrew Pixley, Justin Richards, Michael Richardson, Topham, Kathleen Toth, Mike Smith, Shams Uddin, Andy Walker, Clive Williamson, Graeme Wood.

TO ORDER NEXT ISSUE (D W B#78, June 1990): Send a crossed cheque/PO payable to D W B for £1.80 (£2.20 for card-reinforced envelope mailed 1st class) or US$3.95 to D W B#78, PO Box 1015, BRIGHTON BN2 2YU.
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"IT WILL BE A FEW MONTHS BEFORE A DECISION"

IN A LETTER to prospective independent 'Doctor Who' producer Gerry Davis in early April, BBC1 Head of Series Peter Cregeen stated that "It will be a few months before a decision" regarding the series' future is made.

With an announcement promised by the end of April, it would appear that the BBC are going back against their word.

Indeed more and more people are speculating whether their continued stalling is the BBC's new method of winding down the series altogether but avoiding the massive outcry that occurred last time they attempted to axe the series in 1985.

Whatever the case, it can be assumed that **Doctor Who** is on anothert hiatus, at least as durable as that of 1985/6, and possibly a lot longer. As Barry Letts observed in DWM#160, "I know that the BBC don't intend to drop it completely and I've heard that from the horse's mouth. Peter Cregeen told me it was time for one of its periodic rests, though this is in fact only its second. They've said they won't do another season until they've discussed the situation and come up with an answer. Going over to independent production is just one of the options they can take."

SEASON 26 REPEAT ?

The official line from the BBC press office is that Season 26 will be repeated late next year as a lead-in into Season 27.

CATCH 22 SITUATION

It is unfortunate that all we can do at the moment is speculate as to **Doctor Who**'s future. Another theory regarding the delay is that the BBC find themselves in a catch 22 situation. They don't want to spend the resources on producing longer seasons of the series themselves yet,at the same time, don't wish to sign over a proportion of the income the series makes in marketing sales which any incoming independent production company would be sure to demand.

DAVIS SECURES STUDIO

Gerry Davis has secured studio space from a well-known Canadian production company at a nominal rent. If successful, former top writers and directors from the show's past would be employed to spearhead **Doctor Who**'s revival.

BSB DUPLICATES VIDEO PACKAGE

BSB have announced their 'Doctor Who' schedule for their first few months in space.

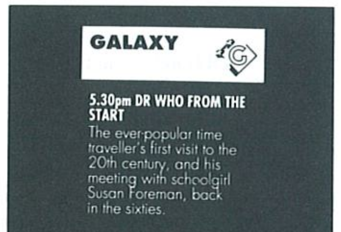
Contrary to previous expectations, the stories will not be shown in order of original broadcasting, but in selected batches, starting with a group of stories that bear a startling resemblance to those released or soon to be released by BBC Video.

A rather smudgy copy of **An Unearthly Child** has just drawn to a close, to be followed by:

The Daleks (a.k.a. Dead Planet)
Dalek Invasion of Earth
The Web Planet
The Space Museum
The Dominators
The Mind Robbers(sic)
The Seeds of Death
The War Games

The reason for the inclusion of **The Space Museum** is baffling to say the least. BSB assure us that they have the rights to show **every Doctor Who** story, not just those cleared for BBC Video, since a historic agreement with Equity enables them to show anything from the BBC archives without the need for seeking agreement from actors and actresses due to BSB's commitment to undertake a vast amount of programme-making themselves, thus keeping many performers in work. The probable reason for the choice opposite is to cash in on these stories before they receive too much exposure from sales on official video.

The next selection could well be a batch of colour stories!



GALAXY

5.30pm DR WHO FROM THE START
The ever-popular time traveller's first visit to the 20th century, and his meeting with schoolgirl Susan Foreman, back in the sixties.

A modest billing for the first episode of **Doctor Who** on BSB in their new listings magazine, TV Month.

W.H. ALLEN GO ON!

By Peter Darvill-Evans

FOLLOWING the recent weeks of rumour and uncertainty, I can now make the following announcement:

W.H.ALLEN WILL CONTINUE
ITS PROGRAMME OF
PUBLISHING BOOKS BASED
ON THE B B C SERIES
'DOCTOR WHO'.

I'm sorry if this comes as something of an anticlimax. But it is certainly good news both for W.H.Allen and for **Doctor Who** publishing.

The 1990 schedule has been altered a little; it now looks like this:

Apr: -
May: **Remembrance of the Daleks**
Ben Aaronovitch
Jun: -
Jul: **Mission to Magnus**
Philip Martin
Aug: **Battlefield**
Ben Aaronovitch
25 Glorious Years (paperback)
Peter Haining
Four-eight new editions of
B B C Video tie-in
(Provisional)
Sep: **Ghost Light**, Marc Platt
Cybermen (paperback)
Oct: **The Curse of Fenric**
Ian Briggs
Nov: **Survival**, Rona Munro
Dec: **The Pescatons**
Victor Pemberton

Novelizations from August onwards are subject to rearrangement, depending on delivery of typescripts - but I'd like to publish them as shown above, to produce the Season 26 novelisations in order of broadcasting.

The end of 1990 will also see the end of new Target novelisations of TV stories. There may well be occasional novelisations - perhaps based on the few TV stories that we have so far been unable to novelise, perhaps based on non-TV material - and of course we will re-start new novelisations as soon as new stories appear on TV again. At the end of 1990, however, the Target range will be as complete as it can be. Collectors need not despair, however: we will pursue a policy of selective reprinting, as well as publishing new editions of selected old novelisations - this process will start with the August 1990 new editions, which will be a selection of the stories being released this year on BBC Video and, coincidentally, being screened this year on BSB. Other books for 1991 and beyond will go ahead as previously announced.

I am also continuing to prepare the groundwork for original **Doctor Who** fiction. John Nathan-Turner and I have been swapping ideas about the structure of original novels - ideas that are converging very harmoniously and that will eventually produce a written framework within which authors can work freely. The message for prospective **Doctor Who** novelists is: please continue to be patient!

I'd like to take this opportunity to announce our change of address. W.H.Allen have moved to new offices in West London, near to several other Virgin companies. We are now at:

26 Grand Union Centre,
338 Ladbroke Grove,
London W10 5AH.

BRIEFLY...

MARVEL are negotiating with Express Newspapers for the rights to reprint large graphic novel style book versions of old TV Comic strips. Express Newspapers own Polystyle who exclusively published **Doctor Who** comic strips in the 60's and early 70's.

JONATHAN POWELL, on Going Live! recently, declared his job as Controller of the BBC was the best he could possibly imagine, and he has no intention of stepping down. Ooh 'eck!!

DAPOL have released their long-awaited(!) Davros model and, in true Dapol style, have garnished it with **two** flailing arms! Just the thing to put alongside your green K9s, five-sided TARDIS consoles and Bonnie Langford reject models!

LONGLEAT reopened the doors of its **Doctor Who** exhibition for yet another summer run on April 6th.

THE DALEK INVASION OF EARTH and **THE MIND ROBBER** videos are out on May 8th at £19.99 and £9.99 respectively. Purchase them at an Our Price record store and you could pick up a free **Doctor Who** T-shirt, worth around £7, absolutely **free!!**

Meanwhile, back at BBC Video, it is rumoured that **The Chase**(1965) and modern classic **Earthshock**(1982) are on the cards for 1991, along with **The Deadly Assassin**(1977).

Playhouse Video in America are looking to release a LaserDisc version of **The Genesis of the Daleks.**

GLASGOW plays host to a convention over the weekend of May 26-27, with first-timers Andrew Cartmel, Philip Madoc and Rona Munro tentatively planned to appear, alongside Nick Courtney, Sylvester McCoy and JNT. The event takes place at the East Wood Recreation Centre, and an application form can be obtained from David Bickerstaff, 2 Elizabethan Way, Renfrew, Scotland PA4 0LX. Don't forget to enclose an SAE.

YABBA DABBA WHO! One of the more wicked **Doctor Who** April Fools Day jokes this year concerned the format **Doctor Who** would be adopting on its return. Australasian newsletter Data Extract reported that US pulp cartoon makers Hanna Barbera had purchased the rights to produce Season 27 of the series, which would return in animated form akin to the ghastly Masters Of The Earth!

CONVENTION INFO: Kaleidoscope(Sep 29-30): Kaleidoscope events, 7 Overhill, Pill, Near Bristol, Avon BS20 0JZ.
Exo-Space(Nov 3-4): David Trigger, 26 Edwin Road, Exeter, Devon EX2 8JF.
NEBULA 90(Oct 6-7): MLG Registrations, 40 York Road, Acton, London W3 6TP.
A BRITISH TV CELEBRATION (Nov 23-25): Her Majesty's Entertainment, PO Box 34484, Chicago, Illinois 60634, USA.

A FEW WEEKS AGO Jon Pertwee, Tom Baker and Sylvester McCoy turned up at a recording studio...to work on the **same** TV commercial, at least according to Tom Baker at a recent US convention. All will be revealed next issue...

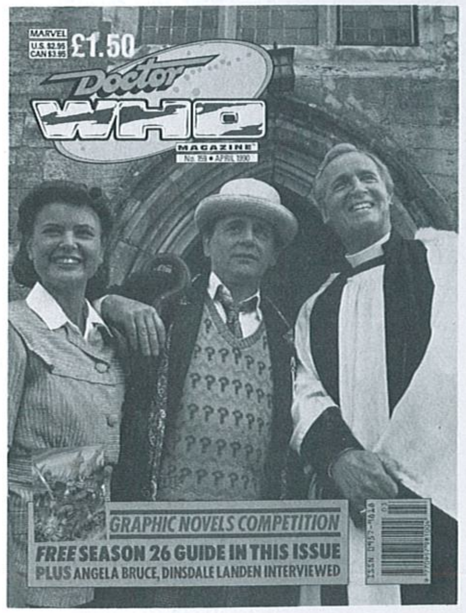
SEEING DOUBLE

EVERY EDITOR's nightmare became a reality for DWM's John Freeman recently.

Soon after sending DWM#159 off to the printers - a good few weeks before it was due to appear in the shops - he was horrified to discover that TV Zone had elected to use **the same** BBC publicity still, from **The Curse of Fenric,** for their fourth issue's front cover. Worse still, TV Zone - who work on a far tighter schedule - was released to appear in the shops a whole **month** before DWM's issue!

Such a faux pas was arguably inevitable with the emergence of a magazine catering for more or less the same market as Marvel's DWM, and does highlight the lack of communication between similar publications to find out what the other is planning, particulalrly in relation to the make or break cover material. DWM will undoubtedly have lost sales as a result with potential buyers either confused, annoyed or both!

At one stage (albeit late last year) **DWB** had planned to use the still for this issue's cover, but since we operate on the tightest schedule of all (two weeks from paste-up to distribution), you can be sure of **no** repeats with this magazine!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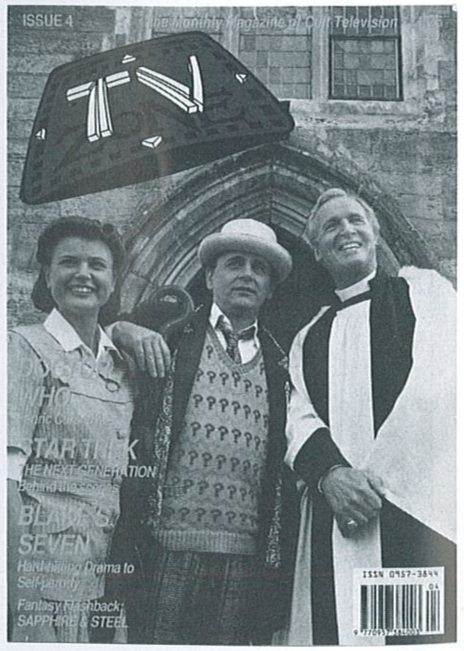
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04

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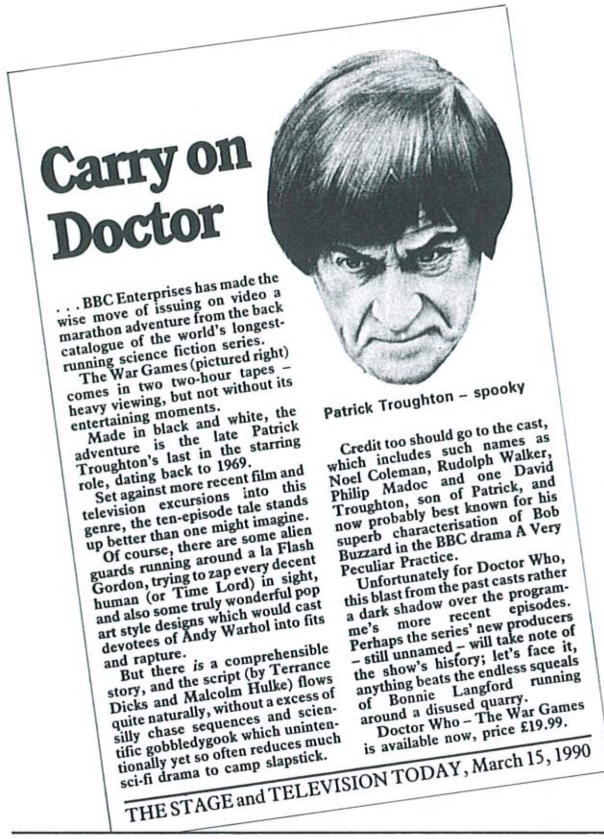

Carry on Doctor

. . . BBC Enterprises has made the wise move of issuing on video a marathon adventure from the back catalogue of the world's longest-running science fiction series.

The War Games (pictured right) – comes in two two-hour tapes – heavy viewing, but not without its entertaining moments.

Made in black and white, the adventure is the late Patrick Troughton's last in the starring role, dating back to 1969.

Set against more recent film and television excursions into this genre, the ten-episode tale stands up better than one might imagine.

Of course, there are some alien guards running around a la Flash Gordon, trying to zap every decent human (or Time Lord) in sight, and also some truly wonderful pop art style designs which would cast devotees of Andy Warhol into fits and rapture.

But there *is* a comprehensible story, and the script (by Terrance Dicks and Malcolm Hulke) flows quite naturally, without a excess of silly chase sequences and scientific gobbledygook which unintentionally yet so often reduces much sci-fi drama to camp slapstick.

Patrick Troughton – spooky

Credit too should go to the cast, which includes such names as Noel Coleman, Rudolph Walker, Philip Madoc and one David Troughton, son of Patrick, and now probably best known for his superb characterisation of Bob Buzzard in the BBC drama A Very Peculiar Practice.

Unfortunately for Doctor Who, this blast from the past casts rather a dark shadow over the programme's more recent episodes. Perhaps the series' new producers – still unnamed – will take note of the show's history; let's face it, anything beats the endless squeals of Bonnie Langford running around a disused quarry.

Doctor Who – The War Games is available now, price £19.99.

THE STAGE and TELEVISION TODAY, March 15, 1990

NEWS OF THE WORLD, April 8, 1990

TV comic in secret romance with star

Exclusive By JUDY McGUIRE

TOP telly comic Les Dennis has ditched his missus for Dr Who stunner Sophie Aldred, it was revealed last night.

Funnyman Les had **DENIED** another woman was involved when he walked out on wife Lynne three weeks ago.

The fresh-faced star of BBC's Les Dennis Laughter Show and ITV's Family Fortunes was desperate to keep his love for sexy Sophie secret.

But now close friends admit Les is besotted with the 28-year-old actress—and his 14-year marriage looks doomed.

CURVY

Les, 34, fell for bubbly Sophie—the TV Time Lord's sidekick Ace—when they appeared together in a panto at Hull last Christmas.

He played Buttons to her Cinderella . . . but love-struck Les turned on the Prince Charming act to woo his curvy co-star.

A close pal said: "They fell for each other from day one.

"It sounds incredibly corny, but his passion for Cinders on stage really did turn into the real thing.

"He is very, very serious about her indeed.

"Lynne knows all about Sophie. Frankly, she can't understand what he sees in her. But she accepts the marriage is over.

"And Lynne says she wouldn't have Les back now even if he begged her on his hands and knees."

Les has been staying with friends since he left home, while Sophie lives alone in South London.

The friend said: "He's desperate that news of the affair doesn't leak out.

"He wants to sort things out with Lynne as quietly as possible first.

"Les is terrified of going to Sophie's flat in case he's spotted. They've been sneaking secret meetings together.

"He loves all the cloak and dagger stuff—it has added extra excitement to the romance."

Les met blonde Lynne 17 years ago when they were at school together in Liverpool. They married three years later.

CLOSE

She stood by him during the years he struggled to make his name and Les recently admitted: "I couldn't have done it without her."

TOGETHER: Les Dennis with secret love Sophie

Les was forced to build a solo career when his comedy partner Dustin Gee died of a heart attack four years ago.

There were rumours that the couple were more than just friends—but Les hit back at the gossip.

He said: "I was very angry about that. It's true we both had a flat in the same Victorian house in London.

"My wife was in Liverpool with our son Philip and I used the flat to be near work.

"It was a coincidence that two flats in the same house became vacant at the same time."

Sophie, a baby-faced university graduate, once suffered from anorexia and was close to death.

Living on just an apple a day, her weight plummetted to only 6½ stone.

Sophie said: "All I wanted was to be thin and if I managed to go a whole day without eating, I felt really virtuous and pleased with myself.

"But my troubles began when I developed this terrible migraine.

"I began throwing up like something out of The Exorcist."

Sophie ended up in hospital for three days.

"I was lucky because it forced me to start eating again," she said.

Last night Les, who is currently recording the latest series of the Russ Abbot show, was unavailable for comment.

But his spokesman Clifford Elson said: "Les and Sophie have become close friends—but that is all they wish to say at present."

LIONHEART

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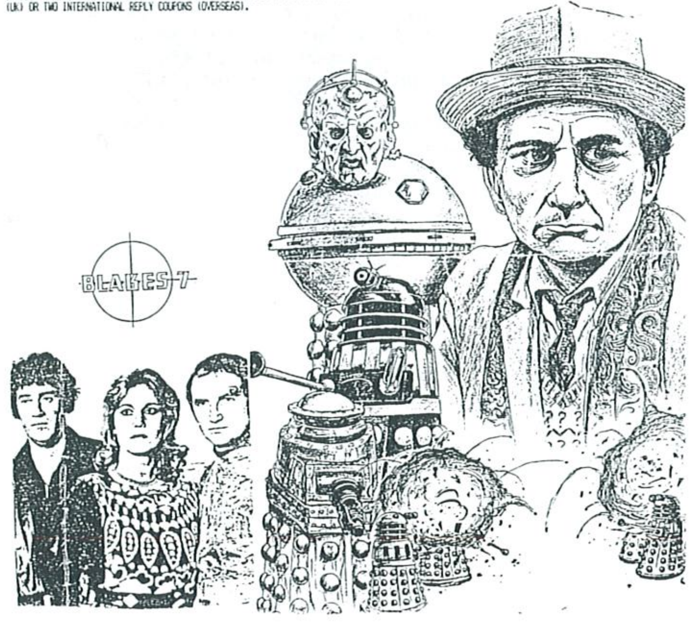

ATTENTION 'RESURRECTION' FANS!

The Sergeant Calder Appreciation Society has been founded!!

Remember this? "Colonel's gone for an ambulance. You'll be alright."

Lots more quotes and anecdotes about Sergeant Calder free from:

Simon M Colenutt,
70 Erringden Road,
Mytholmroyd,
Hebden Bridge,
WEST YORKSHIRE,
HX7 5AR

DOCTOR WHO MERCHANDISE FOR SALE

My whole collection must GO!

It includes Videos, Records, T-shirts, Annuals, Books, Toys, Posters, Models, Autographs and many very rare items.

For catalogue send stamp to:

G.White,
22 Elm Tree Avenue,
Glenfield,
Leicester,
Leics LE3 8QA

*Collection also includes some **Blake's 7** and **Star Trek Next Generation** items.*

FOR SALE:

*1971 Sugar Smacks **badges** (Jo Grant, The Master, Dr.Who **all** NM. Bessie VG+)*
*1972 **Piccolo Making of Dr.Who** (VG+, nice clean copy)*

Best offer secures (cash or I will swap)

I buy and sell, please send me your list/name and address to receive my list.

Richard Thomas,
6 Broughton Road,
Adlington,
Near:Macclesfield,
Cheshire SK10 4ND,
England

REMEMBRANCE

Issue Two of the Doctor Who Tapezine is now available!

This issue includes an interview with **Doctor Who** fan Gary Russell, a look back to the 'excellent' **Doctor Who** stage play and the 'diabolical' Season 24!

For your copy just send a C90 cassette, an SAE & 30p coinage to:

Robert Bradley,
23 Lee Lane,
Langley,
Heanor,
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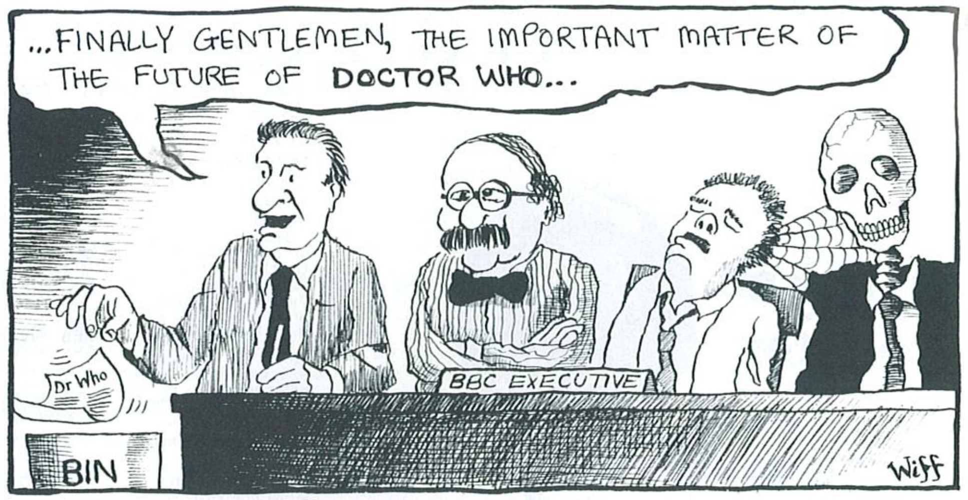

...FINALLY GENTLEMEN, THE IMPORTANT MATTER OF THE FUTURE OF DOCTOR WHO...
Dr Who
BIN
BBC EXECUTIVE
Wiff

John Hudson, Tyne & Wear (15-2-90)
AT LAST, an intelligent, well-presented and polished fanzine on British telefantasy, free from the tackiness and spelling errors of so many others.

James Griffiths (DWB#74 letters) has hit the nail right on the head: the last few years of John Nathan-Turner's productions have shown a total disregard for plot. Perhaps most notable is **Silver Nemesis**, a three-part story which stretched credibility to its limit by throwing into a story, supposedly about the Cybermen, a 16th century witch and a Nazi war criminal. If there was any logical reason for these intrusions, it certainly didn't show in the so-called plot. Incidentally, whatever happened to the idea of the Cybermen having filtered out all emotion ? The original voices in **The Tenth Planet** were remarkably close to what a modern computer speech synthesiser sounds like - so why the phoney-sounding, excitable voices we get now, with crass and totally inappropriate dialogue like "Excellent!"? Sad to say, the only flicker of interest I could summon up in the whole of the season just past was Jean Marsh's excellent performance in **Battlefield**, particularly her reminiscence about King Arthur.

Way back, around 1972, the two most fanatical devotees of **Doctor Who** in Northern England must have been Stuart Money (incidentally still a friend of Jon Pertwee) and myself. We had vague ambitions of becoming writers, and wrote to Robert Holmes enclosing a sample of some of our **Doctor Who** stories for criticism. We got a very honest, considered reply which went something like this:

"Your stories reveal an excellent (if exuberantly careless) understanding of the dramatic employment of language. It seems to me that you throw in whatever ideas you can without regard to their proper place in the plot."

And, of course, he was right. The stories were thrown together, just as you might expect from a pair of fairly average thirteen-year-olds like us. Ironic that in later years, after the death of the programme's undisputest greatest writer, the production team **itself** should make the same mistakes.

The other follies, of course, have been in the casting. The choice of Sylvester McCoy as the Doctor was the final symptom of the programme's apparently terminal illness. Tom Baker had been a quirky, amusing, larger than life character. Peter Davison (Nathan-Turner's first choice) was unoriginal casting but an excellent actor who managed to overcome his relative ordinariness and come across as a sympathetic and interesting character. Nevertheless, he was far less impressive than Tom Baker, and much of the mystery and fascination of the character had gone. Colin Baker never managed to reach the heights of Davison. Easier to say with hindsight perhaps, but he was manifestly wrong for the rôle, his main problem being the persistent image of the Man You Love To Hate: he conveyed the arrogance and imperiousness of the character beautifully, but never managed to come across as even remotely likeable. Given Bonnie Langford as an assistant and an ugly, clownish costume, he had no chance of success at all.

To this day I fail to see how anyone entrusted with the job of Producer of **Doctor Who** could have cast Sylvester McCoy. No disrespect to the man - he obviously has character, and I could imagine he would be excellent on the stage, but on TV he is totally lacking in the presence and conviction needed for the rôle, and comes across as hopelessly lightweight. The much-used analogy of pantomime springs to mind again, simply because it is such an apt description. You were pretty hard on JNT in your article Brighton Beach Memoirs (DWB#s 73/4), and some readers will no doubt criticise you for it, but I think he deserves every word of condemnation he gets for the crime of murdering **Doctor Who.**

Kenneth Horlock, Kent (15-3-90)
Well, all the newspapers are now full of the probable chop for Sylvester McCoy. I can't say I'll be too sorry to see him go myself. I've found his portrayal of the Doctor generally unconvincing, often irritating and sometimes almost embarrassing to watch. The best example of this was in **Battlefield** part 4 , where he was trying to talk Morgaine out of the nuclear strike. That speech should've **made** his Doctor, and yet his seeming inability to act forcibly, without putting on a silly voice, made the scene look ridiculous. I'd tended previously to sit on the fence over him, but that scene made up my mind for me.

For the new Doctor, how about Ian Hogg ? I spent much of **Ghost Light** musing over him as the Doctor with Katherine Schlesinger as his companion.

How ironic that after all the fuss over an extra episode for **The Curse of Fenric,** the BBC were left with a Wednesday over to fill prior to the Christmas schedules after Season 26.

TARNISHED CAREER II ?

Antony Gibbons, Lancashire (10-3-90)
I'm afraid I have to agree with Gavin Gray (DWB#75) about his fears for **Doctor Who** if Gerry Davis and Terry Nation get hold of the programme. At first, when I read the news in **DWB,** I couldn't believe my eyes. While I'm not a huge fan of Nation's work, the thought of him and the great Gerry Davis **together** was too good a possibility to bear. The fact that the pair had backing from major US production companies made their bid even more exciting. **But,** I was shocked to hear Davis's proposals in **DWB#74,** to turn **Doctor Who** into an action show. I believed the major problem with JNT's era was the obvious pandering to the American networks, replacing thoughtful stories with blood-baths such as **Attack of the Cybermen.** As far as I can make out, messrs Nation and Davis plan to do the same. Hopefully I'm mistaken as I really do believe these men have the ability to put **Doctor Who** back on top of the pile where it belongs...

Thank God, in this depressing time of postponements and false starts we, the loyal **Who** fan, still have **DWB.** I still don't understand how DWAS, with its huge exec. team, constantly publish CT late, and with such appalling quality while, **without fail, DWB** arrives on my doormat **every** month! And it's all edited, designed and published by **one** person! Sorry to go on so but it really does have to be said.

Issues 74 and 75 were two of the best in ages. The cover of the former was a bit unfair on Sylvester, though; I'm not one of the fans who think the ex-O Man is God, **but** I do believe he should be given a chance to prove himself away from the shackles of the bearded/beardless one. It will be a great mistake dispensing with McCoy, as it was with Colin Baker. JNT has already tarnished one career - he shouldn't be allowed to do so again...

I was not surprised to read in **Who news** in issue 75 that the BBC have stalled again in telling us the future of the series. The whole thing sticks of a huge cover-up as in 1985, only this time at least we have had a **positive** statement from the BBC. Obviously there is someone there, in a high position, who is narrow-minded enough to force his own personal hate of the programme onto others. I know this sounds like paronoia, but really it is all we have come to expect from a corporation supposedly devoted to **all** its audience. At least BBC Video have the right attitude - almost. Their explanation for putting mere 6-parters over 2 tapes (DWB#75) really did not hold water. The price is still **at least** £5 too expensive. After all, **The Lion, The Witch and the Wardrobe** was released at £15 for two tapes, and that's a relatively new, high-budget series. Now that black and white **Who** will be more widely available thanks to BSB, why should fans pay £20 for only 6 episodes ?! Had the price remained at £10 I for one would not have objected to paying for an 'official' copy, especially when wrapped in such stunning Alister Pearson covers - **An Unearthly Child** is magnificent!

COP-OUT ENDING SYNDROME

Roger Spence, Buckinghamshire (21-2-90)
Season 26 is behind us, and another four stories join their predecessors in **Doctor Who** history. Four stories that seem to confirm my opinion that something has gone wrong, and badly.

I remember going to the Adelphi Theatre to see Trevor Martin in **Seven Keys to Doomsday** in 1974. I loved the show, but felt the plot was a little faulty. The Daleks spent most of the time trying to obtain the aforementioned 'keys', and despite the Doctor's efforts they succeeded. However, when they placed them into their very impressive machine, it blew up destroying them. The Doctor, it seems, knew that this would happen - hence happy ending!

But, why did the Doctor spend so long trying to stop the Daleks if he knew they were heading for disaster all along ?

The point here is that this was a story where the baddies (or 'evil' in today's 'McCoy-speak') destroyed themselves without any real need for intervention by the Doctor. In the rather contrived situation of a stage play it may be worth bending the rules of logic, if only to create an exciting finalé, but unfortunately this technique fails rather badly on TV.

Has anybody else noticed how this rather unlikely plot device has become much more common in recent stories ? The evil aliens seem to be inches away from achieving their fiendish objective when they suddenly keel over and die, or make some incredibly unlikly and usually rather stupid decision that wipes them out.

Examples: Davros has the wonderful idea to strap bombs to his Daleks, thus destroying his army (**Destiny of the Daleks** - an early example); Kane commits suicide. OK, so he was a bit upset, but still rather a let-off for the Doctor (**Dragonfire**); **Remembrance of the Daleks.** For Seven Keys read Omega Device; **Silver Nemesis.** Same plot again, just badly done; 'Light' does his Kane suicide impression (**Ghost Light**); Fenric and The Ancient One jump into the fume cupboard full of poisonous gas. How fortunate for the Doctor (**The Curse of Fenric**)...

These are a few examples of 'cop-out-ending' syndrome, a nasty disease which must be cured if the show is to survive. Just compare with the endings of, say, **The Daleks, The Brain of Morbius** or **Pyramids of Mars.** Notice the difference ?

Cop-out ending: The Seven Keys to Doomsday

VIDEO VIEWS

Brian Stephens, Tyne & Wear (5-3-90)
I read Jeremy Bentham's article on the future of video (DWB#75) with great interest, especially his views on Videodisc. There was no re-launch of Laservision in the USA and Japan as stated by Jeremy. The laser videodisc system has been available continuously since their initial launch in these countries and has been subject to a constant process of improvement such as increased playing time and even better picture and sound quality. The sales of videodisc in Japan have been far greater than pre-recorded videotape for many years now and one American firm I deal with claims that its Laservision trade doubles roughly every 14 months. In January alone the USA had 70 new titles to look forward to, including **Star Trek V, Space 1999, Johnny Quest** and new pressings in wide-screen of **The Empire Strikes Back, Moonraker** and **Octopussy.**

Jeremy predicted there would be a player capable of playing both PAL and NTSC discs on a PAL TV. Such a machine was launched last December and it is the Pioneer CLD 1450. Much to Pioneer's delight the first batch of machines have sold out and I'm afraid you'll have to wait until May for the next lot. This £499 machine is widely acclaimed to be the best PAL machine ever, and its sound quality is superb making it a good buy as a CD player. It also plays NTSC video discs, the only drawback being that you need a reasonably modern TV set for it to work.

Neil Hutchings, Kent (26-2-90)
I disagree with Jeremy Bentham's prediction that video rental stores will become obsolete as a result of the sell-through market. I'm quite sure that any sensible person would wish to own only a fraction of the video films he is ever likely to enjoy watching - without the choice of renting I am hardly likely to have shelves bulging with sell-through tapes at £9.99 a throw!

I am now thinking twice before buying BBC Video **Doctor Who** releases, considering the latest extravaganza of possibly the most boring television ever made. Who picks these stories ? Surely ten episodes of **The W(Yawn)ar Games** at £2 each is stretching nostalgia value just a little too far...

I hope the BSB promise is fulfilled, and if so, BBC Video can keep their patchily duplicated, poorly chosen rip-offs and stick them up their enterprising noses!

Ben Morris, Nottingham (28-2-90)
The article about BBC Video in DWB#75 was very interesting. I'm glad they're seriously considering releasing videos of more recent Doctors: this shows that they do take notice of the survey results, so perhaps we will see **Caves of Androzani** and **Earthshock** pretty soon.

One idea I think would be worth considering is releasing two different, shorter stories on one tape, similar to the **Star Trek** videos. For instance, **Planet of Giants** and **The Rescue** or **The Sontaran Experiment** and **Black Orchid** etc. The new covers are quite attractive, although it's a shame the reverse side of the **War Games** cover shows where Alister Pearson took his references from! David Jackson's reasons for two-tape packs are honest but annoying to say the least and I think I might be put off from buying **The Dalek Invasion of Earth** and **The Web Planet.**

S.T.Blair, Cambridgeshire (1-3-90)
The Video interview made an interesting, if rather dismaying read. David Jackson displayed the usual BBC (Un)Enterprises ignorance of his subject, unsure, for example, if **Blake's 7** "still exists in a complete form" (does he know something we don't?) and seeming to make all his decisions on the basis of people ringing up to complain! Things do finally seem to be improving, but when you compare **Doctor Who's** treatment (just 16 videos in seven years!) to that of **Star Trek's** by Paramount, one can see that they still have a long way to go.

TROUGHTON'S LEGACY

Shaun Franks, Leicester (14-4-90)
The recent release of **The War Games** really brought home to me how powerful and convincing Troughton's Doctor could be. In Episode 1 alone we laugh at him and with him, he clowns, he buffoons, yet when he is sentenced to death his outrage and anger are utterly convincing and never becomes comical. It is a crime that the BBC could not see fit to make a decent tribute to one of Britain's great character actors. Troughton's 'cosmic hobo' will always be missed by those who loved him, as will the man who brought him to life in such an endearing fashion. When Patrick Troughton died, I wrote to his widow with condolences, how touched and moved I was by a Christmas card which fell through my door last December signed 'Shelagh Troughton'. I feel glad that even if the BBC cannot pay tribute to a great actor, we the fans can at least let his family know how respected and loved he was.

UNEARTHLY REVIEW

Christopher Cox, Kent (20-3-90)
I am sure that you could have found a better review for the **An Unearthly Child** video than the one printed in DWB#75. It is not Craig Hinton's opinions I am getting at, but his style. True enough, the retrospective angle is interesting but it should always be backed up by any new attitudes or events that might make a difference. Most of the people who will watch the video may not have seen it before, or at least, not for a long time. Therefore a more 'So what's it like now?' approach, with references towards **Remembrance of the Daleks** and possibly a study of the reasons behind the Doctor's initial hostility, might be more suitable.

Really, **An Unearthly Child** is much more interesting than Craig indicates. Sure it is not due to some brilliant writing on the part of Anthony Coburn, but it certainly serves as a suitable and intriguing 'keystone' story for the world of **Doctor Who** to be built upon.

Congratulations on your excellent profile on the character of Ace in the same issue. It is true that she is not only one of the first companions to be emotionally and historically explored on such a grand scale, but also one of the first to have this done so well. I believe that even Andrew Cartmel deserves a pat on the back for such amazing (and let's face it, lucky) continuity in one character.

The article could be accused of pandering but for one detail - everything in it was **true!** Sophie Aldred is an excellent and probably under-rated actress. Some characters have the potential to be 'delved into' (such as Susan), but because of either not so good acting or unwillingness on the part of the writer, they have just become part of the scenery. Ace, fortunately, had both.

Stupid comments, such as Roger Spence's in DWB#75, on the inconsistency of character or the fundamental character being too improbable or just immature etc. are now totally redundant thanks to Season 26 (Ace's season really). And by the way, Roger, your comment on Ace happily doing Cybermen in with her catapult, and then being afraid of an old house is invalid, because no matter how bad **Silver Nemesis** was - it contained the lines, "I'm scared, Doctor" for Ace.

>

Keith Kleespies, Texas, USA (19-3-90)
This past weekend I asissted at a **Doctor Who** convention in Baltimore, Maryland *(see review this issue)*. I was able to chat with Sophie Aldred (a surprise guest) at some length before the event as I accompanied her on an enjoyable walk around Baltimore's Inner Harbor. I mentioned the "Ace of Hearts" article in DWB#75 to her, and she acknowledged that some of her friends had told her that she was featured in the issue. She kept my copy overnight to read it for the very first time, and I must report that she was rather pleased with the article.
ED: It was an editorial decision to review the video releases in the 'present tense' to make them as objective as possible in our experiment to determine whether the "memory cheats". Reviews of today's stories obviously draw on 26 years worth of **Doctor Who** *to make comparisons and continuity observations, and it simply wouldn't be fair to subject the 60's adventures to such scrutiny as they were made in a totally different environment.*

THE AINLEY DEBATE - FINAL CHAPTER

John Scott, Northumberland (5-3-90)
DWB#75 has to be my undisputed favourite since I first started taking it almost a year ago. Finally BBC Video came out of the closet and gave its most ardent customers an informative and enlightening interview. Thank goodness **DWB** actually found someone at the BBC who spoke the truth and gave us some much-needed information - without the crap!

I must say, however, that I was fuming after reading Paul Clifton's letter on Anthony Ainley's portrayal of the Master, and his attack on Mr.Ainley's personal persona. With regard to Ainley's reply to the North Wales group's invitation, as **DWB** pointed out it "could have been written by the Master himself". Is it not, therefore, possible that the letter was an example of Ainley's renowned tongue-in-cheek sense of humour ? I cannot believe he would have wasted money on a stamp to a tiny regional group if his comments were from the heart.
PS: If Mr.Clifton would like to see **Who** at its most "gaudy, hammy, pantomimesque and cringe-inducing", may I suggest he watch the two Troughton/Hines fiascos on BBC Video ? I'm glad I was introduced to **Doctor Who** in the 80's, despite its faults, after now seeing these two clowns on video.

Paul Lang (DW Fanzine Guide),Glasgow(3-4-90)
A year ago, when reading a fanzine called The Scottish Independent, I came across an interview with Anthony Ainley in which he was asked about the very letter you mentioned in DWB#74 (it took you a long time to pick up on that story!) in which he said he "didn't want to hurt anyone's feelings" and that "honoured as I am, I will not leave the comfort of my own home for no reason", rounding it off by stating that he was a "professional appearer" and if the appearance is not professional "then I disappear". Mr.Ainley still comes across as being very smug, as the general tone of the interview suggests.
Later in the piece, he goes on to voice his opinions on conventions in general. "I haven't been invited to this year's convention (PanoptiCon?) although judging by what we've been offered in the past I don't think I will be there". Indeed, throughout the whole interview. Mr.Ainley rants relentlessly about what would appear to be his favourite topic...money. He talks of Nick Courtney's rôle in **Battlefield** and how he is "quite jealous, as you get more money for a four-parter". With this as the evidence, I am forced to agree with you on this matter. Whatever any other readers may care to think, perhaps the **real** reason Mr.Ainley attends so many US conventions as opposed to British ones **is** because the American organisers pay larger fees.

Jeanette Murawski, New York, USA (5-3-90)
On reading the letter section in your March issue, I was neither pleased nor surprised to see there was not one lone letter printed about your "comment" on Mr.Ainley in your February issue. Naturally, it was a letter in which the author agreed with your viewpoint. I find it rather hard - no, in fact, I find it impossible - to believe that not one of Mr.Ainley's British fans had written in rebuttal (I realise there was probably insufficient time to print anything from the US as of the March publication date).

And then there was that cartoon on the next page. How unsporting! Knocking down a man and then kicking him! And **you're** accusing Mr.Ainley of behaving like the Master?! So who are you then - the Valeyard?! Although it was obviously not your intent, the cartoon contained an ironic bit of humour - because at conventions, in his marvellous vaudeville-style cabaret act, Mr.Ainley jokingly uses the following line on himself: "I'm **not** a ham; a ham can be cured!"

To that I can only add - **so there!**
ED: The letter we published in DWB#75 was, genuinely, the only one we received on the subject of Anthony Ainley from a British reader. Please note that DWB does **not** *operate from a biased viewpoint and doesn't just publish letters that shows it in a positive light (unlike other similar magazines). We* **always** *feature a fair balance and a cross-section of letters we receive, as regular letter writers to DWB would testify. After the following, rather pertinent view, correspondence relating to this topic is closed...*

Dr.D.J.Saplin, Birmingham (27-3-90)
I felt I must air my views on the Anthony Ainley debate. There can be no doubt that the letter to the South Wales group was, indeed, **very** rude. The man was wrong.

I find it interesting that the only people who defended Ainley were American females! **All** of whom have experienced "special treatment" at said actor's hands...

Being a psychologist, I must say that the letters printed in your magazine are generally of an aggressive nature, and I feel that as Editor you could, perhaps, tone them down a little, many of which, by their very nature, incite hatred within Fandom.

BLAKE MERCHANDISE ADDITIONS

Andrew Pixley, Nottingham (26-3-90)
Many thanks indeed for DWB#76, lovely cover photograph, and I was glad to see you break away from purely **Doctor Who** on the cover. I liked the colour stuff on page two as well, and the 'Frankenstein's Baby' info is most interesting.

I'd like to thank Steve Rogers for his kind words and add that I share his enthusiam for the continuation of Dave Nightingale's sterling work on the Anderson front. I too am eagerly awaiting the new Anderson-orientated publication. With regards Titan and such reference books, I have suggested the idea to them when I contacted them with regards the Complete Gerry Anderson Episode Guide (ref:DWB#74) about providing corrections. Oh, and Mr.Pirani never bothered writing back at all! I agreed totally with Peter D.

By the way, I totally agree with Peter Linford's piece Time To Die? Very wise words!

The **Blake's 7** Merchandise Guide is great and very useful. Please convey my enthusiasm to Jason. I think, however, there were three different plastic toys totally unrelated to the series released,one of which was the Federation Interceptor. One I recall was a conventional sort of 'flying saucer' with a series logo stuck on it. They were so terrible I never considered buying them. With regards records - a pet project of mine at present - the single released over here in 1978 as RESL 58 was also released for the US market by BBC Records and Gemcon around 1982 as BBC 452 in a different picture sleeve from Season D. Both are deleted. BBC Space Themes was released in 1978 as REH 324 and was also available on cassette ZCR 324, but is now deleted. Other LPs to include the **Blake's 7** theme were Top BBC TV Themes Vol.2 (1979, LP REH 365, now deleted), Space Invaded (1982, BBC Records, LP REH 442, cas. ZCR 442, now deleted) and 20 BBC Drama Themes (1983, LP REH 464, now deleted). There was also **Blake's 7 Disco** by Harding, released by the BBC on their BEEB/Pye label as BEEB 027 in 1979. It's a pretty awful version of the theme and was remaindered almost immediately.

Great guide, though, and very useful.

Sid Vern, Warwickshire (28-3-90)
How dare you put a **Blake's** 7 cover on **DWB** last month! I always thought you were primarily a **Doctor Who** zine. So that is a contradiction in terms with no justification. **Blake's 7** just never compared to the brilliance that is **Doctor Who.**

Graham Roberts, Warwickshire (22-2-90)
If you do expand coverage of non-Who programmes, please choose **Blake's 7** as Marvel didn't do justice to this classic series and there are still many avenues to explore. For example, you cut the **Blake's** 7 material from David Maloney's interview in DWB#55 - could this be reproduced in full form ?
ED: The readers poll results this issue sets out our plans for DWB's coming issues...

TRANSVESTISM IN 'DOCTOR WHO'!

Nigel Walmesley, Bath (15-3-90)
Yes, it's true! Just get out your **Remembrance** video and observe the typist on the left in the army headquarters. **Doctor Who** is getting very risqué these days!

IS WHO FADING AWAY ?

Stephen Maginn, Liverpool (4-2-90)
Why does everyone (or nearly everyone) seem so cheerful about the future of **Doctor Who** ? To me there seems little evidence for such optimism. While the BBC keeps delaying a decision about independent production, at this rate it will be 1992 before we get a new series, if at all. If the BBC really wanted to dispose of the programme, what better way to do it than this ? Let it slowly fade away without actually announcing its cancellation so avoiding all the fuss there was last time. At least there looks to be a healthy future for BBC Video releases...

Peter Sillick, Surrey (10-3-90)

Would I be too pessimistic in presuming **Doctor Who** really has been axed and that all the suggestions of "independent production" are just to prevent the fuss and public outcry the last time the programme was cancelled ?

TIME TRAVEL PLOT DEVICE

David O'Mahony, Hampshire (1-2-90)
Re: Bryan Jenner's letter (**DWB**#74) on the **Who** movie which probably isn't going to be made anyway so it's rather academic. There have been a lot of time travel movies in recent years, but this simply doesn't matter - Back To The Future and Bill & Ted and all that rubbish are **time travel** movies, they deal with people who find themselves with the power of time travel in their hands and then get themselves into temporal paradoxes, a la Marty McFly. In that sense they deal with the **mechanics** of time travel. With **Doctor Who,** I should hope that the time travel element, while still in use, would not be the be-all-and-end-all of the plot, but rather the device through which the Doctor and co. make their entrance into the movie scenario. That said, I feel that (if it is made) the movie will be a disaster. It should be a dark, character and plot-based film (much as on TV), perhaps penned by Chris Boucher or Christopher Bidmead. Of course, we're going to get an action-packed FX chase through time and space, penned by John Byrne.

SEASON 26 COVERAGE UNSURPASSED

Peter Griffith, South Australia (15-3-90)
Season 26 gave us some of the best **Doctor Who** the programme has ever seen, and likewise **DWB**'s latest few issues have improved greatly, to such an extent that I actually now **buy** each issue as opposed to flicking through it in a shop. What attracts me to the latest issues is the fact that there is **no bitching!!** At least the 'chuck-out-JNT' campaign is long gone, and some highly informative and interesting articles replacing the often childish bitching sessions.

Your coverage of Season 26 has been unsurpassed, complimented by some great interviews and photos. The **Fenric** photo on page 22 (DWB#73) was amazing, accompanied by a great review. The artwork covers have worked well, leaving the better photographs left alone and not ruined by a sprinkling of unsightly type.

GRAHAM WILLIAMS REVIVAL ?

Jon Bolton, Essex (11-2-90)
I hope this doesn't sound like I'm trying to start a trend, but I have seen most Graham Williams stories again recently and have really enjoyed most (**Horns of Nimon** is still poor, though). I think they are much better when viewed second time round. I admit I didn't really like them back in the late 70's, and maybe that's how many people remember them, but if you get the chance these stories really **are** worth watching. I wonder if the same will be said of Seasons 24-26 in ten years time.

Christopher Wood, London E9 (3-3-90)
If Doctor Who is to survive and regain lost viewers, then there must be a return to a 'traditional' style, as typified by the Hinchcliffe and Williams eras. That is why I hope Gerry Davis and Terry Nation take over **Who** and hopefully give us the best of this style (i.e: **Spearhead from Space, Seeds of Doom, Invasion of Time, Earthshock** etc.).

IN-VISION in the spotlight

WHOSE
DOCTOR WHO
Canada: $5.95

TOBY BERNARD investigates the progress of the IN-VISION *Doctor Who* project and looks to its future...

IN-VISION took over from the popular **Space and Time** reference series published by CMS. Where Space and Time had documented each adventure of the first three Doctors Who, **IN-VISION** set out to be the ultimate work of reference for the Tom Baker stories. The changes were immediately apparent - the structure changed from a strictly ordered loose-leaf format to a more overtly intellectual souvenir brochure.

Whether you like the changes or not, there is certainly no doubt that the results are more professionally produced, more coherent as a whole publication, and crammed with even more information and facts - particularly interviews and first-hand insight behind the scenes of the show.

But that is not to suggest that the transition was immediate, or that the **Space and Time** series would not have reached this level anyway given the changes in technology and pricing structures. Looking back at the first couple of **IN-VISIONs** it is hard to believe that it is the same magazine. The contents are as detailed and incisive, but the early photographs were dark blobs, the information printed very small, and the paper woefully thin.

Today it's a different story. The tour-de-force *Talons of Weng-Chiang* issue ran to more pages than any other, many of then in full-colour. The photographs are all well-printed and act both as illustrations and examples while still being, in many cases, rare enough to catch the most die-hard fans. The reviews cover all the salient points, and the production notes (supplemented by interviews which are the envy of other **Who** magazines) are nothing but exhaustive. It is no surprise that the new edition of L'Officier's Programme Guide borrowed extensively from the credits listings (although failed to acknowledge this), or that the *Revenge of the Cybermen* issue singularly failed to make the gaff of confusing Michael Briant into talking about how the wrong aliens were achieved (as the *Who Dares* Cyberbook did!).

Naturally the series has been criticised - both for not being **Space and Time** or **The Frame**, and also apparently out of spite. DWAS newsletter **CT** complained that the giant rat in Talons was not described as a production failure - despite the comparisons which I-V drew between Ratman Fell and Roland Rat, and a quote from Robert Holmes which said that the rat was the only failing of the story!

Looking at the project objectively, it would appear that there is little left for **IN-VISION** to do. Certainly they can - and should - continue to produce the analytical and informative publication that they do. Whether the team can maintain their high standard while also sticking to a monthly (now apparently six-weekly) schedule remains to be seen.

Having been privileged to get a sneak preview of the next couple of issues, I can reassure you all that the standards of content and production look to remain as high as ever. Certainly the fifteeenth season coverage is off to a good start - with *Horror of Fang Rock* featuring interviews with Paddy Russell and Terrance Dicks.

But what of the more general direction of the magazine? The covers have been consistently interesting and often innovative, and this looks set to continue - the team are aware that artwork covers (or montages like *Planet of Evil*) are more popular that the straight photographic ones. That said, the *Whose Doctor Who?* cover did stage a minor coup by beating all the other zines (fan and professional) to publish one of the newly-discovered *Power of the Daleks* shots. Inside too more attention is being given to the design and look of the finished product. Having perfected the contents, the team is now turning to presentation in a much bigger way. And they aren't afraid to try out new ideas to make the project visually as well as intellectually stimulating - witness the Philip Hinchcliffe interview in the *Season 14 Overview* issue.

All in all, it is becoming increasingly difficult to find fault with this series. What you get for your money (and it has to be admitted that although it isn't really expensive, this isn't the cheapest magazine on the market) is nothing short of a damn good read with loads of interesting photographs and artwork illustrations.

As for the value of **IN-VISION** as a reference work, the advert is exactly right - if you only ever buy one, this has got to be it.

For more information on IN-VISION send an SAE to:
IN-VISION, 13 Northfield Road, Borehamwood, HERTS WD6 4AE

SYLVESTER REVISITED

DWB LAST SPOKE TO SYLVESTER IN BETWEEN PERFORMANCES OF HIS HIGHLY ACCLAIMED ROLE OF 'THE PIED PIPER' AT THE N.F.T. IN 1987 AMID AN AIR OF CONTROVERSY OVER HIS CURRENTLY AIRED FIRST SEASON AS THE DOCTOR. TWO YEARS LATER AND THREE COMPLETE SEASONS UNDER HIS BELT, WE CAUGHT UP WITH THE ACTOR AT THE PALACE THEATRE IN MANCHESTER ON FRIDAY, 26th JANUARY 1990 WHERE HE WAS PERFORMING IN PANTO AS ALADDIN...

MA: HAVE YOU done many pantomimes before, Sylvester ?
SM: This is my fourth in the past eighteen years, so I haven't done very many. I've enjoyed doing this one a lot although it's very hard work because we do two shows a day.

Were you aware that the laser tunnel used to herald your entrance in the panto is the same as the one used in 'The Ultimate Adventure' last year (right) ?
So I believe, but I never saw the play although David Banks, who is in the panto with me here, has chatted to me about it. It's the same director here who did that (Carole Todd) so I suppose she brought her laser technology with her.

Have the general public been receptive in terms of recognising you as the Doctor ?
I don't know really, I suppose they are because they sometimes applaud. It can't be for me, it must be for the Doctor. But then when I come down...yes, it's supposed to be vaguely **Doctor Who**-ish, but it's not really.

In the panto, you play those infamous spoons and do a very Max Wall-type funny walk. Where did these skills come from ?
I'd been in a group that I'd joined and they all played guitars and things so I thought I'd better learn to play something so I taught myself to play the spoons. And yes, Max Wall was an idol. He's one of my Gods - Buster Keaton and all that.

How long did it take to put Aladdin together ?
I was quite amazed really. We just came along, stepped into our costumes and it took about a week to stage what is essentially a major musical. I've always wanted to do weekly rep and now I've done it. Quite well paid too, better than **Doctor Who** - the BBC pay **appallingly** badly. Nowadays the theatre subsidises the telly - it used to be the other way round with telly work subsidising the theatre.

Before becoming a actor, you trained to be a priest. What happened to change this direction ?
Yes, I was a trainee priest...a trainee Pope once! Girls happened basically. It wasn't alcohol because one of the things about being a priest is being able to drink your alcohol, but I found that in the Catholic church alcoholism is a terrible problem.

Did you ever receive any formal training as an actor ?
None. I got in by accident; someone offered me a job as an actor so I took it.

Are there any aspects of being an actor that you don't enjoy ?
Well, I suppose sometimes, when you fancy a walk down the street and people shout at you, you have to pretend to enjoy it and take your hat off and wave. You wish maybe they wouldn't do that.

I suppose the worst aspect is the press really. It's the British press that!s the worst aspect about fame in this country. It's not the same in other countries, they just want dirt over here to sell their newspapers, but the newspapers reflect the people that buy them.

Did you enjoy watching 'Doctor Who' before you got the part ?
Yes of course, I was hooked on it. I started watching it when Patrick Troughton did it and every Saturday I'd look through the pools after Grandstand, realise I hadn't won anything, then watch **Doctor Who.**

I watched it all the way through to the middle of Tom Baker, but then I became an actor and it became difficult to watch television serials and series because I never saw what was missing and was always out. I missed both the second half of Tom Baker as well as the last two Doctors.

Your interpretation of the part in your first season included a great deal more slapstick than the previous Doctors. Last year you made him darker and more serious. Do you still enjoy the rôle with this new approach ?
The part wasn't written for me in the first season really. I just bullshitted my way through the interview and got the job pretending I knew what I was doing. I had no idea really because I hadn't seen the programme for so long! So the first season was just a learning process. There was very little time to study past Doctors - I really went into the part with Patrick Troughton in my head.

I still enjoy doing it a lot. It's a great television rôle as well as like being part of an exclusive club. Unlike other telly rôles, you can really let rip with this one.

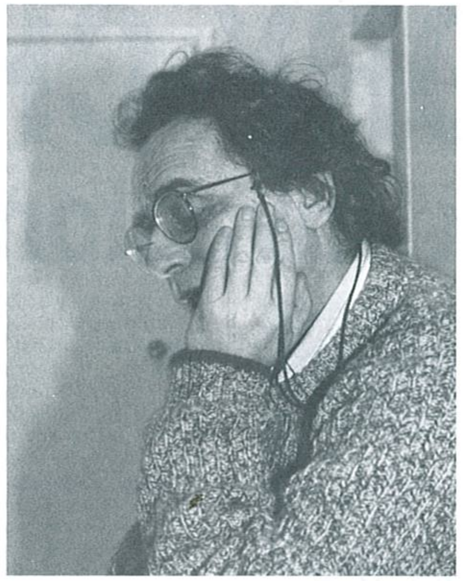
It has been said that the question marks on your pullover and on the umbrella are rather over the top and have reduced the serious credibility of the Doctor.
I personally would have liked to have got rid of the question marks on the jumper; I thought that was a bit too much, but I think the umbrella is alright because at first people don't actually notice it. The pullover I would have preferred to be just plain - I tried to get rid of it last year along with the jacket change, but the producer said no, really because it was his idea, and the umbrella was mine so that was fair enough.

In some ways you look more eccentric when you wear your glasses. Why do you not wear them as the Doctor ?
I did wear them once in one tiny bit, I don't know where, but I think it was cut out. There was talk, I mean originally I was going to wear glasses and then I didn't. I don't wear contact lenses either - that's why I jump over things, because I can't see where I'm going!

Did the idea for the handkerchief hanging from your jacket pocket come from watching Patrick Troughton ?
No, I didn't know he had one. Maybe it was subconscious because I went into the part with him in my head.

Was the jazz used in 'Silver Nemesis' a reflection of your personal musical taste ?
I like jazz, yes. I think it was more to do with the writers than myself, but I was nonetheless delighted that it was there. Then again it seems that it was good teamwork; we all seem to think similarly in terms of philosophical thoughts as well as music.

Do you think the criticism levelled at John Nathan-Turner has been warranted ?
Not really. This season there has been very little criticism, lots of praise in fact - it just turned out like that. It's just change, really. The thing about making these programmes is teamwork. It's very difficult to get the right team; the writers, script editor, the producer...if you've got the wrong script editor, the wrong producer, you don't get the right programme. We were lucky, I think, in the third season because we got it right.



As the Doctor you have always been adamant that you are an actor simply doing your job whereas Tom Baker, for instance, usually made an effort to appear as the Doctor off-screen. Is this because you are afraid of being typecast ?
I suppose partly I don't want to be typecast, but I also like to de-mystify things. I don't really approve of the way people treat people on telly as if they are some sort of Gods or Lords or Kings or Queens or whatever way they treat them...I think that's a bit silly.

I'm not going to live up to **Doctor Who's** character and philosophy of life - I couldn't do it, probably because script-writers follow me around all the time telling me what to say. Do you know what I mean ? It's a job - I'm an actor and I enjoy doing it immensely.

Very few rôles in your profession command the levels of devotion displayed by some over-enthusiastic fans of 'Doctor Who', but have you ever experienced anything that has got to the point of disturbing you ?
Well, I've been to lots of conventions and enjoyed them a lot, but there was a tour I did which was on a ship that went from Florida to Mexico and back and I can remember, as it were, a wonderful convention. But one of the fans, she got a bit emotional, in fact she was so happy that she didn't want to carry on living and we had to talk her down from jumping off the side of the boat because she was just so happy! That was a bit sad really.

There was also an American guy who stood up and said 'Excuse me, Doctor, but when you were in your third persona, what were you thinking when you opened the TARDIS door onto the planet Skaro ?' He believed it, obviously. Then someone else stood up and said 'Excuse me, Doctor, now you're so universally famous are you worried about being shot ?' That was quite an interesting question. I just said 'next question, please' and hid behind a chair!

What monsters have you enjoyed working with the most ?
All those actors were very nice, none of them were monsters - I refuse to say anything against them! No, actually I didn't feel as if I were a real Doctor until I'd worked with the Daleks. But it's incredibly difficult to move them around - it's also very boring hanging around waiting for them. The new ones have these great round balls, you know, like under those wheelbarrows, and that made them wobbly Daleks! It's like a big joke - I said I'd like to work with the Daleks because I'd like to find out what was underneath their skirts - and now I've found out, they've got three balls!

Have you heard any news about the next series ?
I have heard **absolutely nothing**, and I will be the last to hear anyway, or someone will tell me they have read it in The Sun - not that I read The Sun myself you understand!

Being an actor renowned for his sense of humour, could you tell us your favourite, clean, joke ?
No. Yes, there's one joke I do like...I can never remember jokes...I suppose the one I like is the soup one: 'Waiter, waiter, what's this soup ?' And the waiter says 'It's been soup, sir', and then the guy says 'I don't care what it's been, what is it now ?'!

You said that journalists seem to ask you the same questions all the time. Which question bores you the most ?
That one probably. No, the one that does bore me most is the one where people say 'if you were going to ask yourself a question what would you ask yourself ?' I have no idea, I wouldn't talk to myself, it'd be terribly boring!

What ambitions have you got for the rest of your career ?
To carry on acting until I'm a hundred and play all sorts of parts really. I just want to carry on working, there's nothing specific. I just tend to go the way the Gods decide.

Sylvester McCoy, thank you

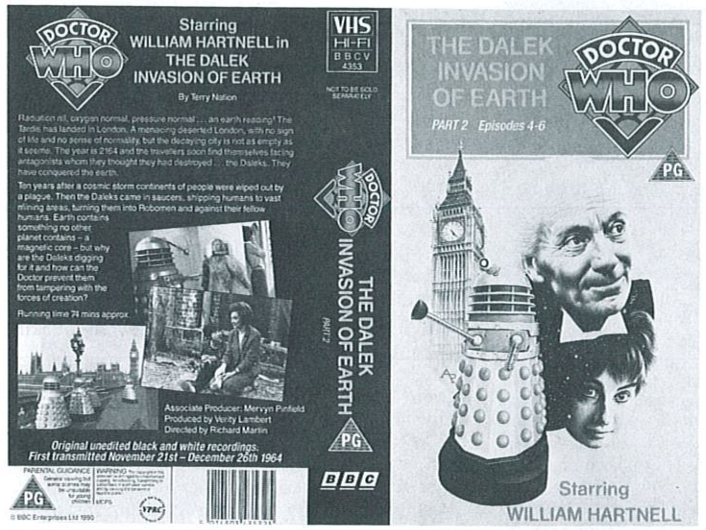
CONDUCTED AND TRANSCRIBED
BY MARK ATTWOOD

This interview took place shortly before the revelations arose over Sylvester's uncertain future with 'Doctor Who'

Sylvester with **Greatest Show in the Galaxy** guest star Jessica(Mags)Martin

MEMORY CHEATS

'The Dalek Invasion of Earth'



Radiation nil, oxygen normal, pressure normal . . . an earth reading! The Tardis has landed in London. A menacing deserted London, with no sign of life and no sense of normality, but the decaying city is not as empty as it seems. The year is 2164 and the travellers soon find themselves facing antagonists whom they thought they had destroyed . . . the Daleks. They have conquered the earth.

Ten years after a cosmic storm continents of people were wiped out by a plague. Then the Daleks came in saucers, shipping humans to vast mining areas, turning them into Robomen and against their fellow humans. Earth contains something no other planet contains – a magnetic core – but why are the Daleks digging for it and how can the Doctor prevent them from tampering with the forces of creation?

Running time 74 mins approx.

Associate Producer: Mervyn Pinfield
Produced by Verity Lambert
Directed by Richard Martin

Original unedited black and white recordings.
First transmitted November 21st – December 26th 1964

TELEVISION PRODUCTION cannot hope to compare to the cinema in spectacle and scale. But despite the restrictions of studio sets, inadequate time and money, and - most noticeably to the general public - lack of colour, the latest 'Doctor Who' story tried its damnest.

What started out just over a year ago as an uneasy amalgam of children's entertainment and ripping space-and-time yarns for all the family has finally grown up. **The Dalek Invasion of Earth** combined the monsters the kids love to hate and fear with sophisticated scripting, genuine horror, and production values that must be the envy of the industry. Indeed, with the possible exceptions of the first Dalek story (also by Terry Nation - surely no coincidence) and the prolonged trek with Marco Polo, this must rank as the most adult **Doctor Who** so far in terms of underlying allegory and characterisation.

Of course, such fare will never aspire to anything more than a 'B' movie in cinema terms, but here we have at least a 'B plus'. That's why the story starts not with the grand-scale destruction of the human race, the wiping out of continents, meteor showers, and plague referred to, but the death of a single man. Even so, from the opening moments, as the guy in the strange helmet hurls himself into the river, we are transfixed. Partly because those most popular of monsters - the Daleks - are here. Now. The date for the story might be notionally after 2164 (the date on the old calender which the travellers conveniently find), but the London and Home Counties which the Daleks have conquered is today's. How different London's distinctive skyline will look in two hundred years - in twenty-five, even...

And it is this immediacy of location that makes this tale more chilling than its Dalek predecessor. The deserted London of the first episode is decidedly creepy, totally unlike we have ever seen it. With the views of the damaged Battersea Power Station and the (admittedly a bit wobbly) flying saucer we know that something is very wrong.

Of course, most of the viewing population know what's really going on. So witholding the appearance of the Daleks till the end of the episode will not have endeared Mr.Nation to the nation's mothers. But it is the anticipation, guesssing round which corner the Daleks will be, that sets the teeth on edge. When the Dalek does finally appear it is from the least likely of locations - not trapped within its metal saucer, but rising menacingly from the Thames. Like with the later shots of the Daleks on Westminster bridge and in Trafalgar Square, there is a feeling that something very human (well, let's face it, British) has been usurped by these pepper-pot aliens. The talk of the terrible plague leading up to the invasion is not nearly as evocative as these images, of famous landmarks scarred by the Daleks' weird alien symbols, although it adds to the perceived scale of the story - a sort of second-hand spectacle.

But there is much to commend keeping the Daleks absent for the opening episode. It allows time for the mystery and suspence to build, and also to introduce some of the characters. All are well drawn, but most interesting is Dortmun, the crippled scientist. It is in Dortmun that we see most humanity, and from whom we get to sympathise most with the Daleks. He sacrifices his life later in the story to save Jenny and Barbara, his will to survive and regain his freedom is unmatched. But he is crippled - confined to a wheelchair and dependent upon others for almost everything, despite his protestations to the contrary. For those of us who remember the original Dalek story this is quite poignant, but whereas Dortmun's resentment and helplessness have made him more human, the Daleks - trapped within their motorised wheelchairs and totally dependent upon their machines - have lost every spark of compassion and pity that they may ever have possessed.

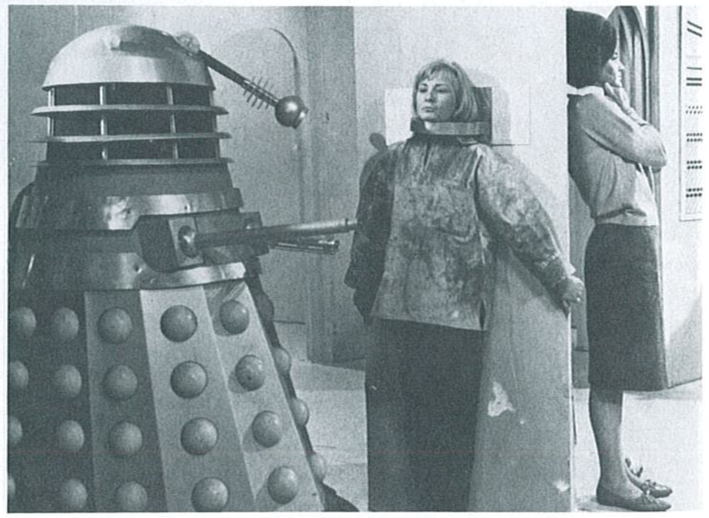
In the Robomen we see this dehumanisation applied to apparently healthy people. It saps the will and the soul, and eventually drives them to self-destruction. The Dalek conquest is of the individual as well as the community. Once robotised, man loses self-control - witness the chilling scene in the first episode where the Robomen walk by the river, unconsciously keeping step and turning in unison as they search for the rebels. My only quiblle is that the entry criteria seem rather high - I can't believe that **all** the now mindless zombies were able to puzzle out the crystal test so ably solved by the Doctor. But perhaps I do the national curriculum of the future a disservice.

But even the Daleks have reckoned without the uncompromising tenacity of humanity. As Larry Madison's brother, Phil, dies, his final word is the slurred speech of a Roboman, but what he cries is the name of the brother he has finally recognised, despite the Dalek control.

Phil Madison's death - a mercy killing cum suicide by his brother - is unpleasant to witness, and shows how far this programme has come. This is not the bloodless, synthetic death of being driven negative by a Dalek ray gun, but real bullets - one man killing another. The whole of the story is as uncompromising. In the third episode we hear the death of a man off-screen, gunned down as he mourns the rest of his family. Later Baker is shot by the Daleks while surrendering. The second death is emotive because it is so gross and because we know the man. The first is easier to stage, but more evocative as we see Susan's reactions to the noises we too can hear.

While we may be concerned with the 'small' things like a single man's life, the Daleks are operating on a much grander scale. They have come not merely to invade - as the Doctor says, to the Daleks Man is "not worth invading". They have come not just for a few ores and minerals, but to steal the whole world.

The mine in Bedfordshire is an impressive complex with the contrast between the hi-tech Dalek control rooms and the primitive mining methods. Presumably for economy the Daleks are using humans to clear the debris and rubble. Again man is dehumanised, turned into nothing more than a mining machine dragging railway trucks along while the Robomen ride shotgun and the Daleks watch impassive and impressive.



Dalek captives: Jacqueline(Barbara)Hill and Ann(Jenny)Davies (BBC copyright)

But despite the scale of the Daleks' masterplan, the later episodes seem more restricted and less grand. The fourth episode promises much as the main players leave London. Indeed, the absence of Doctor Who himself from all but the opening reprise of this episode is hardly noticeable (perhaps soon the Daleks will merit their own episode with none of the regular humans at all). But once we are inside the mine complex, the show becomes too cramped. Partly this claustrophobia helps. It evokes better the stifling tunnels. But even with the Doctor's party on the ridge outside, or with the sinister crones in the wood, the feel is much more of a TV studio than the earlier episodes. Having felt the programme liberated by the extensive use of location filming in the early episodes, we notice the lack of it later on.

The script is still working on the same scale. There is the sinister and well-photographed Slyther, always kept to the shadows and the close-up; the Black Dalek, variously referred to as "Supreme Controller" by the other Daleks, and "commandant" of the mining camp, yet another Nazi allegory (notice that the Daleks describe the extermination of all humans as "our final solution"); the flight through the (again constraining) sewers, complete with escaped alligators; and scenes of the Doctor laying into a Roboman with his stick before claiming that he never needlessly takes life. We also get the love interest developing - another introspective aspect of the plot (and one guaranteed to send the kids scuttling behind the sofa!).

But still there is much to commend the story. The use of models is imaginative and does go some way towards making the closing couple of episodes more grand as a mini-Dalek watches a tiny capsule fall down a spindly tube. The continuity is careful - Ian's jacket is ripped after his fall down the mine shaft and the workers are all in a terrible condition. And the Daleks, as ever, are terrfic - almost bubbling with suppressed hatred, their casings twitching with malevolence and their various appendages never still.

It is a pity that the ending is a slight disappointment, but after such an epic tale what wouldn't be ? The stock film footage of the explosions and eruptions is well used, but we never see what has happened to the Dalek saucers or their occupants - surely there are **some** Daleks left somewhere on Earth ? "It's unbelievable" says Tyler to the Doctor, and we can't help but sympathise a little with the Doctor's reply: "Yes, it's unbelievable."

And that isn't the end. There is still the love story to be sewn up. As Big Ben symbolically chimes in a new dawn of hope and history, Susan opts (with some help) to stay with David Campbell. Touching for those of us who have followed the travels of the Doctor and his granddaughter for the past year, yes. But pretty boring for kids of all ages. I certainly caught myself wishing we'd had another three precious minutes with the Daleks.

Throughout it is the Daleks that are really the stars of this story. They are so terribly tragic; so wonderfully evil. Even with the full budget of a feature film I doubt if they could come across much more menacing. But then a film would be able to show us the things we missed on the television - the meteor showers and the plague, the Daleks planning and waiting, the saucers' destruction and London burning. Just to follow the television story slavishly would be such a waste - there is so little there that can be improved upon.

(JUSTIN RICHARDS)

*   STAR * RATINGS   *

SCRIPT	****½
ORIGINALITY	****
DIRECTION	****½
ACTING	*****
SETS	****½
COSTUMES	****½
MONSTERS	*****
SPECIAL EFFECTS	****
MUSIC/SOUND EFFECTS	*****
OVERALL STORY	*****

TOTAL = 92%

1989 READERS POLL RESULTS

NUMBER OF VOTERS: 270

SEX: Male = 95%, Female = 5%

AGE RANGE OF VOTERS:

14 and Under	2½%
15-17	15½%
18-19	13%
20-21	23½%
22-23	10%
24-25	9%
26-27	8%
28-29	6½%
30-31	4%
32-35	4½%
36-40	3%
41+	½

AVERAGE AGE: 22½ yrs
(Youngest: 11 yrs, Oldest: 46 yrs)

DO YOU BUY 'DWB':

Every month	84½%
Regularly	7%
Occasionally	8½%

FROM WHICH SOURCE DO YOU OBTAIN 'DWB':

Subscription	51%
Specialist Shop	42%
Local Group/Other	7%

HOW MANY OTHER PEOPLE READ YOUR COPY OF 'DWB':

0	63%
1	25½%
2	7½%
3	2½%
4+	1½%

Average: 1.5

WHICH OTHER PUBLICATIONS DO YOU BUY ON A REGULAR BASIS:

DWM	74%
Starburst	33½%
TV Zone	32%
The Frame	31½%
In-Vision	14½%
Private Who	13½%
Fantasy Zone(sic)	13%
TimeScreen	11½%
(None)	11%
Starlog	6½%
CT(DWAS Member)	6%
Star Trek: Next Generation	2½%
Star Begotten	2½%

The only major changes to last year's placings is the surge of Starburst (up from 25%) into second place, while its sister publication TV Zone makes an equally impressive debut with 32%. TimeScreen also sees an increase while Private Who slips, as does CT unsurprisingly losing almost two-thirds (from 17 to 6%) reflecting a generally abysmal year on the DWAS front. Is DWAS 90 too late..?

FAVOURITE REGULAR ISSUE OF 1989:

#73 33%

Neil Every: An issue full of variety and some excellent colour pages
Paul Gray: Impressed by gloss, density and size
Peter Harris: The whole issue was just outstanding. Top marks!
Marcus Judge: Effective cover, first with all the **Doctor Who** video news and the best 80's retrospective
Gary Davidson: Stunning cover - brilliant poster

#69 26½%

Allen Dace: Great blend of interviews, rare stills and poll results
Nigel Cummings: Good all round coverage of fantasy TV

None 15%

Brian Gallagher: All issues are generally the same - excellent
Jonathan Hayward: Sorry, it's an impossible choice

The most commented on aspect of last year's issues was the use of artwork covers (DWB#s 69 and 73) which met with unanimous praise. Rest assured there are more to come in 1990...

IS THE 'DWB' LOGO:

Effective	40½%
Fair	27%
Excellent	18%
Bland	8%
Other(below)	4%
Awful	2½%

Scott Benham: Silly
Simon Whelan: Inferior to pre DWB#50 logo
Sean Baggaley: Better than the current series logo - but what isn't
Nathan Roberts: It works best without a border (i.e. #73)
Paul Redfearn: Abhorrent
Alan Smith: Enthralling - keeps me entertained for hours on end
P.S.Hobbs: Has grown on me
Christopher Wood: Miles better than the crummy **Who** logo
Vaughan Stanger: Childish
David Hookham: Excellent - especially when laid over artwork/photos. I was very relieved when you dropped the DreamWatch Bulletin splurge underneath
Graham Roberts: Don't change it yet
Douglas Angel: Drop the planet and rings
Ed Lord: Good, but I'm glad 'DreamWatch Bulletin' has been dropped (re:DWB#s 62 - 64)

A generally positive response, although we are heeding the advice of those who feel it works better overlaid on artwork/photos as opposed to covers with a border wherever possible (not all photos are compatible without a border) and have also reduced the size to make it less imposing

HAS THE ADDED COVERAGE OF OTHER SHOWS MADE 'DWB' MORE ENJOYABLE:

More enjoyable	55½%
About the same	32%
Less enjoyable	12½%

Dale Madin: Less enjoyable at first, then rose to be better
Ian McLachlan: I feel that the magazine just keeps on improving
Graham Roberts: It's broadened my knowledge of other programmes, and for that I'm grateful
Danial O'Mahony: In places it has made it more enjoyable, in others less
Andrew Pixley: It's a good idea, but I don't feel it's working
Andrew Frith: DWB, In-Vision and TimeScreen compliment each other nicely
Tom Salinsky: Stop trying to be Starburst
Antony Gibbons: You've kept the **Who** coverage the same (better even!) so no complaints from me
P.S.Hobbs: More variable, especially when **Who** news is thin
Alan Smith: Offers more variety
Rick Wilson: I enjoy your British coverage but hate the US stuff
M.Henderson: It's what ruins the mag for me
John Papadatos: It's nice to read articles about programmes I used to enjoy when they were on TV
Owen Richards: It has improved steadily - more, please
Colin Borthwick: My letter in DWB#64 stating that there seems to be no going back is exemplified here - I am confident you will combine the 'more' answers with the 'about the same' answers to prove the majority don't mind the new look, thus justifying its retention

Of all the questions in the poll, this was the one I was awaiting with most anticipation as it would reveal whether the major revamp undertaken last year has paid off, and it has! Only one eighth of readers enjoy **DWB** less than they used to pre #62, so the present format is here to stay!

REGARDING COVERAGE OF NON-DOCTOR WHO-RELATED PROGRAMMES, WOULD YOU LIKE TO SEE:

About the same	68%
Less	21½%
More	10½%

We appear to have struck, more or less, the right formula with the vast majority of readers, and so **DWB** will retain the present balance of **Who**(75%) and non-**Who**(25%) content. This may vary from issue to issue but we will endeavour to balance this distribution over the year as a whole. For example, last issue saw 33% of non-**Who** content which has been balanced with a bias to **Who**-related contents this issue.

DO YOU FIND OUR COVERAGE OF NON-DOCTOR WHO-RELATED SHOWS:

Well-informed	47½%
Satisfactory	39½%
Poor	10½%
Other(below)	2½%

P.S.Hobbs: Appears more informed than TV Zone
Dan Rowley: Andrew Pixley knows what he's talking about and Kathleen Toth's ST:NG stuff is excellent
Gary Sigsworth: Most of it has been done before and better in other magazines
Sean Baggaley: It makes me hungry for ST:NG
Jeremy Spencer: I enjoy the episode guides
Colin Borthwick: From the little I have accidentally read, my (uninformed) impression is that it is all available elsewhere (eg: Starburst)
Roger Spence: Just about right - not too technical, but enough facts to stimulate interest in new areas
Stephen Duff: Kathleen Toth is your best writer
Antony Gibbons: Particularly good, considering the non-availability of info on some programmes
T.Miller: If not more informed than other sources, certainly more critical and enjoyable
Tom Salinsky: It is a competent irritant
Tim Munro: Dodgy to begin with but getting much better - especially Kathleen Toth's ST:NG stuff
Vaughan Stanger: Shallow, unperceptive and uninteresting
Glenn Tatton: Too much obscure US stuff - prefer UK fantasy
Graham Roberts: It's all first class
Douglas Angel: It's too limited to be called coverage
Neil Beddoe: Never read it
Brian Stephens: It's not up to the standard of the **Who** material

Roger Spence and T.Miller's comments more or less sum up our intentions regarding our coverage of non-**Who** shows.

WOULD A NON-DOCTOR WHO COVER PUT YOU OFF BUYING 'DWB':

No	49½%
Yes	32½%
Don't know	9%
Other(below)	9%

Simon Whelan: Irrelevant really, **content** is what matters
Martin Mewman: A **Blake's 7** cover would be good
Neil Vaughn: It may be inevitable with no **Who** in 1990
Adrian Instone: No, but I would be very annoyed
Andrew Porter: A couple a year, but not on the specials
Robert Jenner: Never
David Hookham: As long as it wasn't of someone with a **Thunderbirds** hat on
Andrew Pixley: No way, probably encourage
Graham Roberts: It would mislead casual readers - **Doctor Who** is 75% of the mag
Douglas Angel: No, but don't do it
Andrew Meadows: The cover isn't as important as the content
Mark Thompson: It would if I didn't subscribe
David Battrick: Why should it - it is afterall a journal of telefantasy

Many who said no said they would still prefer a **Doctor Who** cover, but some said that if the cover featured one of the more popular fantasy shows (i.e. **Blake's 7** and **Star Trek**) then they wouldn't be put off, even though they voted 'yes'. I think Andrew Porter has the answer, so expect at least one more non-**Who** cover this year - though definitely **not** on the Specials!

WHAT IS YOUR OPINION OF OUR USE OF COLOUR:

Good	45%
Excellent	28½%
Okay	18%
Wasteful	5%
Other(below)	3½%

T.Miller: Garish
Antony Gibbons: Excellent, but should never replace thoughtful, well-written text
Gary Sigsworth: Wasted on ads for back issues and ST:NG books
Brian Morris: You don't need colour to put out a good mag
Andrew Hackett: Often garish covers, but excellent otherwise
David Anthony Thomas: It does clash on occasion, but on the whole it's fine
Robin McDonald: Colour on covers should be like on #71 (i.e. complimenting one another)
Neil Vaughn: Very attractive and professional looking
John Papadatos: The colour on the inside pages is excellent, but sometimes the front covers have too much colour. The pink cover on #72 with JNT's bright orange face gave us our first glow-in-the-dark **DWB** cover
Martin Newman: More, please
Adrian Instone: Excellent. especially the 'bad taste' #72 cover

I must confess to being amazed with the generosity displayed by readers to this question. Personally I feel **DWB**'s first full year of colour covers didn't work too well since there was much experimenting to find a format that worked. In my opinion only the covers of #s 65 and 71 were satisfactory, and the mistakes learnt have hopefully been rectified with this year's run of covers commencing with **DWB**#73. Some commented that they would like to see more photos and less text on the colour pages, while quite a few readers were annoyed with the two pages taken up at the back of **DWB**#73 to advertise **DWB** back issues and subscriptions. This was part of a **DWB** promotion and couldn't be avoided, and will only occur once a year.

WHAT IS YOUR BIGGEST DISLIKE CONCERNING 'DWB':

Stephen Duff: Newspaper clippings
Brian Morris: It seems to be moving away from **Doctor Who**
Owen Richards: Trying to pretend the 'Militant' phase of **DWB** never happened
Scott benham: Printing rumours about forthcoming stories which turn out not to be true
Andrew Meadows: When the cover photo is one of Sly's face in close-up
Robin McDonald: Too much 60's stuff like **Lost in Space**
Colin Borthwick: Continued 'fouled pages' (ref:DWB#64)
David Anthony Thomas: Dislike ? Impossible
Simon Whelan: The covers - I preferred the pre-issue 62 covers with two colours and articles starting there
Chris Krisocki: The fact that since it has a low print-run the price is so high
Jack Kibble-White: Self-glorification, incessant abuse towards DWM and DWAS and lack of respect of others' opinions
Dean Shewring: The occasional jumping to conclusions with some news items
Gary Sigsworth: Waste of colour causing higher cost
Ian Macey: Isn't as dedicated to **Doctor Who** as it used to be - too professional
Adrian Instone: That the mag isn't on general sale like DWM
Antony Gibbons: The price is a bit steep for shop-goers, but I can understand that
Miles Northcott: Always the same letter writers
Tom Salinsky: Pissy little poll forms designed to vindicate your stance
Andrew Frith: Blatant fillers like the Doug Adams Don't Panic reprint
Dave Smith: Logo and gaudy layout - but superficial criticisms of a fanzine with great content
Tim Munro: The number of times you've had to tell us JNT hasn't gone after all
Robert Jenner: Too much of Alister Pearson's artwork
Robert Burridge: Issues in which the letters section is over two pages long
Daniel O'Mahony: Your occasional habit of featuring non-fantasy shows (eg: Lone Ranger)
Mark Christensen: I don't think we need two page articles on the making of a book cover
Chris Berezai: Some of the incredibly stupid letters you publish
Heath Bradshaw: Absolutely nothings - streets ahead of DWM

Thankfully most people tended to leave this question blank.

ARE YOU A FAN OF TELEFANTASY IN GENERAL:

Yes	58½%
Casually	30½%
No	4½%
Other(below)/No answer	6½%

Mark Christensen: I like SF but not hardcore fantasy like **Beauty and the Beast**
Robin McDonald: Yes, but only fairly modern SF

Peter Linford takes over the commentary here for the rest of this feature...

WHICH PROGRAMMES, IN PARTICULAR, ARE YOU A FAN OF:

Doctor Who	97%
Blake's 7	49%
Star Trek / Next Generation	40%
The Prisoner	16%
The Avengers	15%
Red Dwarf	10%
Sapphire and Steel	9½%
The Hitch-Hiker's Guide to the Galaxy	4%
Thunderbirds	4%
UFO	4%
Star Cops	3½%
V	2½%
Doomwatch	2%
Lost in Space	2%
Quatermass etc.	2%
Ace of Wands	1½%
Outer Limits	1½%
Robin of Sherwood	1½%
Space:1999	1½%
The Time Tunnel	1½%
Adam Adamant Lives!	1%
Edge of Darkness	1%
The Invisible Man	1%
Land of the Giants	1%
Quantum Leap	1%
The Six Million Dollar Man	1%
Stingray	1%
The Tomorrow People	1%
The Twilight Zone	1%

Almost every fantasy-related series under the sun has got a vote here (except, surprisingly, **Beauty and the Beast** - Ed), but the odd thing about these selections is that the favourite shows come from those either on at the moment or over ten years ago. The top of the table is the same as last year more or less.

SEASON 26 OF 'DOCTOR WHO'

STORIES IN ORDER OF PREFERENCE:

The Curse of Fennric	908pts
Ghost Light	683pts
Survival	540pts
Battlefield	404pts

(The Curse of Fenric received 163 first placings, **Ghost Light** 58, **Survival** 25 and **Battlefield** 13). Only four people put **Fenric** last.

WAS IT AN IMPROVEMENT ON SEASON 25:

Yes	73%
Not sure	17½%
No	9½%

I was surprised the result was so conclusive, although a few people did point out that this did not in any way indicate that Season 25 was bad. Also since the seasons were, stylistically, disimilar, such comparisons could be deemed unfair.

HOW DO YOU RATE SYLVESTER McCOY:

Good	45%
Brilliant	23%
Average	13%
Poor	7%
Other(below)	6½%
Abysmal	5½%

Robert Bradley: Has the ability to create a believable Doctor but does sometimes overact
Colin Brown: McCoy has restored credibility to the show
John Bourn: When he's good, he's very good; when he's bad, he's awful
Ian McLachlan: By far the worst Doctor there has been
Brian Keen: He has the potential to be one of the best Doctors
David Hookham: He has absolutely no presence whatsoever

>

Jeremy Skinner: When he grits his teeth and snarls, all you can do is laugh
Alan Smith: Getting worse by the minute
Glenn Tatton: I hope he stays on for two more seasons
Paul Hassall: After three seasons he's still unconvincing

HOW DO YOU RATE SOPHIE ALDRED:

Brilliant	46½%
Good	32½%
Average	9½%
Other(below)	5½%
Poor	4%
Abysmal	2%

Simon Wheelan: Sophie is the one unqualified success of the season
P.S.Hobbs: Better lines and character than any companion to date
Tina Stitzer: Absolutely the best companion to date
Graham Roberts: Realistic, fascinating, and a damn good actress
Christopher Wood: Sometimes excellent, sometimes crap
Michael Scholey: She worked well in Season 25, but now the novelty is wearing thin
Andrew Porter: Should the programme now be renamed **Ace Who** ?

It cannot be very often, if ever, that a companion is held to be better than the accompanying Doctor, and all credit to Miss.Aldred for pulling off this coup. I would be inclined, however, to opine that this victory has at least as much to do with McCoy's awfulness as Aldred's supposed excellence. The views expressed concerning Sylvester tend to be negative since those who put 'good' and 'brilliant' tended to leave it at that.

HOW DO YOU FEEL THE TEAM OF SYLVESTER AND SOPHIE WORK:

Brilliantly	42½%
Effectively	38½%
Satisfactorily	11½%
Other	4%
Poorly	2½%
Atrociously	1%

DO THEY WORK BETTER IN A DRAMATIC NARRATIVE AS OPPOSED TO 'ODDBALL':

Yes	59%
Other (below)	17%
No	14%
Don't know	10%

Jane Evans: Sophie is the strong part of the team. Sylvester does better in their joint scenes than on his own
Guy Wainer: I can't really see what all the fuss is about
Adrian Instone: They seem to have a good time, unlike the viewers
Mike Fillis: A natural chemistry
Dan Rowley: I'm sick of people saying they're the best since Liz and Tom
Bryan Jenner: Made for each other and well thought out

Many people objected to the latter question on the grounds that it was meaningless and seemed designed to elicit a particular response. It was also widely contended, by such as Sean Baggaley, that "It's not a question of 'oddballs' but of good and bad scripts, and this being so the team works as well in both".

HOW DO YOU SUM UP ANDREW CARTMEL'S TENURE AS EDITOR:

Fair	32½%
Good	22%
Poor	16%
Abysmal	14½%
Other(below)	11%
Excellent	4%

Neil Beddoe: Too much to digest in such a short space of time
Dale Madin: Got better with time and experience
Matthew Wahoske: Too much variation; only hit on the right ideas at the very end
Stephen Field: **Doctor Who**'s revitalisation is due to the writers he brought in and worked with
David Moore: 2½ good seasons ain't bad
James Guthrie: Difficult to say when (if ever) **Doctor Who** has been more enjoyable than now - undoubtedly a lot to do with Cartmel
Jeremy Barker: Too many stories left with holes in them
Andrew Trowbridge: Poor at start, good at end (Eric Saward in reverse)
Robert Watts: Best script editor in many years
Andrew Hallam: Despite some major blunders (**Paradise Towers/Happiness Patrol**) Cartmel has some good and, latterly, classic stories to his credit
Ian Abrahams: He took chances and had an idea where the programme was going
Ian Woodhouse: Completely ruined the whole concept of the series
Michael Dennis: He has created a programme of his own, but it is not **Doctor Who**

YOUR FAVOURITE STORIES OF THE 80's:

The Caves of Androzani	386pts
Earthshock	211pts
The Curse of Fenric	152pts
Logopolis	148pts
Remembrance of the Daleks	127pts
Revelation of the Daleks	75pts
The Five Doctors	56pts
Ghost Light	46pts
Black Orchid	36pts
The Keeper of Traken	34pts
The Two Doctors	23pts
State of Decay	22pts
Kinda	22pts
Resurrection of the Daleks	22pts
Castrovalva	20pts
Warriors' gate	20pts
The Greatest Show in the Galaxy	18pts
The Visitation	15pts
Full Circle	15pts
Survival	15pts
Mawdryn Undead	13pts
Enlightenment	11pts
Snakedance	10pts
Vengeance on Varos	10pts
Frontios	10pts
The Awakening	9pts
The Leisure Hive	8pts
Mindwarp	8pts
Planet of Fire	7pts
The Ultimate Foe	7pts
Attack of the Cybermen	6pts
The Happiness Patrol	5pts
Meglos	4pts
Dragonfire	2pts

LEAST FAVOURITE STORIES OF THE 80's:

Paradise Towers	53pts
Time and the Rani	36pts
The Twin Dilemma	33pts
The Happiness Patrol	29pts
Timelash	20pts
Delta and the Bannermen	17pts
Terror of the Vervoids	10pts
Time-Flight	9pts
Silver Nemesis	8pts
Warriors of the Deep	6pts
Battlefield	5pts
Survival	5pts

Both of these tables are much what one would have expected and demonstrate what many people observed on their poll returns - that John Nathan-Turner started well and finished well but lost his way in the middle. For myself, I think we have a lot to thank the man for.

HOW WOULD YOU DESCRIBE 80's 'DOCTOR WHO' COMPARED TO THE 70's:

Has changed with the times	36½%
Loss of direction	25%
Other(below)	15%
Continued excellence	10½%
Bears no comparison to 'good old days'	9½%
A parody	2½%
Better than ever	1%

HOW DO YOU RATE JNT's PRODUCERSHIP:

Fair	33½%
Good	29½%
Poor	17%
Excellent	8%
Abysmal	7%
Other(below)	5%

John Ross: An uneven decade, to say the least
Alan Read: Only Season 26 saved him from being 'Abysmal'
Jonathan Dowley: Under his reign the programme has fallen severely in quality
Scott Wilcockson: When he mades a good story he makes a good one, but when he fails he fails miserably
Chris Cheffins: Very few good stories, probably no more than half a dozen
M.Fray: Generally the show has not fulfilled its potential
Richard Fitzgerald: It's been a waste of time
Douglas Angel: The script editors seemed to control the show with JNT acting as its salesman/marketing representative
Andrew Green: It's been forced to change - it it had stayed the same it would be looking very dated by now
John Harrison: Fifty stories produced and only eight even halfway decent
Jonathan Hayward: It's been patchy - the good have been great but the bad were awful
T.Lucas: Failed to produce what people wanted; interested only in **his** ideas
Bryan Jenner: The show has become a legitimate force in the annals of SF history
Steve Ward-Smith: It has become an anorexic shadow of its former self
Lou Troha: Season 26's good standards came too late
Ian McLachlan: After getting rid of all that was wrong with the Williams era, he ended up with an even worse set of stories
Graham Roberts: The sparkle and magic of **Doctor Who** have gone
Jane Evans: Brilliant at times, hopeless at times
David Abrey: Not bad for a man who wanted to leave

The next two categories give rise to what the Inquisitor might well have called a lot of "vulgar facetiousness". This was most commonly in the form of 'Greatest achievement: Leaving; Greatest mistake: Joining'. The marketing of the show and raising of its public profile draws much praise, as does the casting of Peter Davison. Miscellaneous specific productions (Caves, Remembrance, etc.) are acknowledged, as are the two repeat seasons. Opinion is less diverse on the mistakes front. If we were to add up the common votes, the introduction of a certain Miss.Langford would almost certainly come top. **The Trial of a Time Lord** would be close behind and Sylvester McCoy not far after that. A couple of people took the view that JNT's greatest achievement was to shave his beard off...

JNT's GREATEST ACHIEVEMENT:

William Norbury: Getting the show back on after the '85 crisis
Nicholas Pond: Bringing back past foes and monsters
Paul Clifford: Pulling the series out of its rut in the early 80's
Daniel O'Mahony: I don't know, I'm still waiting for it
Neil Every: Surviving fandom - no producer can have suffered so much
Martin Rogerson: Having the TARDIS console rebuilt
Alan Morrison: Bringing back a dramatic quality lost in the Williams era
Stephen Loring: Fighting to keep the show on air after Grade
Peter Wilcock: Attracting the likes of Kate O'Mara to take part in guest rôles
A.W.Kay: Persuading Patrick Troughton to appear at conventions
Robin Burridge: Getting a 90-minute special out of the Beeb
Andrew Hackett: Keeping the show popular after Tom Baker left
Andrew Pixley: More outlandish fantasy serials (**Warriors' Gate, Kinda** etc.)
David Murden: Proving he could still produce good **Who** after Season 24
Michael Norman: Getting rid of Tom Baker
Glenn Tatton: Making the show almost BBC-proof

JNT's GREATEST MISTAKE:

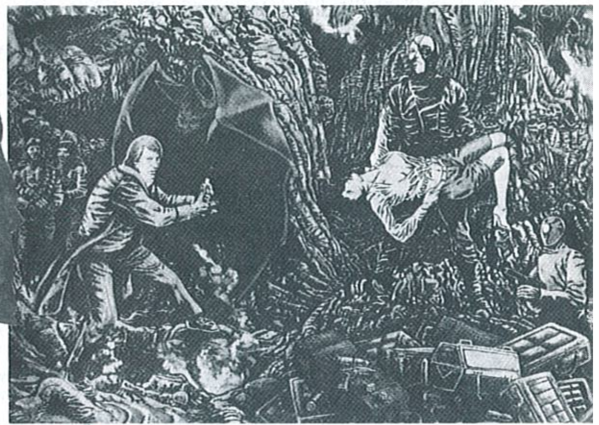
Lyn Davies: **Mawdryn Undead** continuity blunder
Martin Setford: Giving the Doctor a permanent uniform
Gary Flanagan: Not defending himself adequately
Martin Rogerson: Not changing the opening titles
Paul Redfearn: Reluctance to use experienced **Who** writers and directors
Garry Jones: The violence of Season 22
Kate Orman: Whatever he did to alienate **DWB**
Andrea Cross: Not suing **DWB**
Kevin Merchant: Making Colin Baker a violent thug
Allen Dace: Enthusiastic promotion of himself to the detriment of the series
Iain Badger: Too much humour and larking about
David Gryc: Pandering to America
Evangelo Kioussis: Employing Keff McCulloch
James Russell: Not resigning after the cancellation threat
Vaughan Stanger: Too little control over script editors
Eoin Mahoney: Settling for 14 episode seasons
David Thomas: Not using the hiatus to improve the quality
Mark Attwood: The question marks on the costumes
John Logan: Placing publicity above making a quality product
Moray Laing: Not sticking to the original Season 23 scripts

DO THE 1990's HOLD A BRIGHTER OUTLOOK FOR 'DOCTOR WHO':

Yes	55½%
Don't know	25½%
Other(below)	11%
No	8%

Alan Smith: I think it's come to the end of its natural life (I'd like to be proved wrong)
Graham Roberts: Impossible to predict
Peter Griffiths: Not if good ol' Terry Nation gets his claws into it
Andy Walker: Providing the independent company isn't JNT's
Kevin Merchant: If Sylvester **and** Sophie stay
Colin Borthwick: If the Radio Times was right in describing **Dragonfire** part 3 as episode 670, then I suspect the BBC will see exactly 700 episodes as a significant landmark on which to end
Heath Bradshaw: If **Doctor Who** is to survive into the 90's, it **must** be produced by people who really understand the series

Results compiled and tabulated by
PETER D. LINFORD

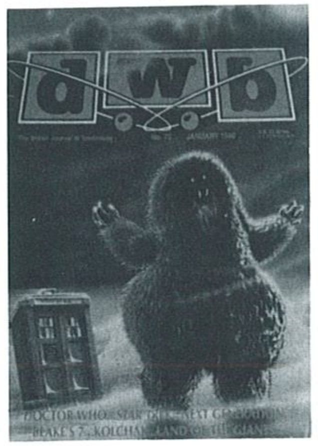


THE WINNERS

(Above) Jean and Phyllis show their appreciation for 'The Curse of Fenric' being voted Season 26's poll topper ...and not being voted the story of the 80's! That honour goes to 'The Caves of Androzani' (the above painting originally appeared as DWB#29/30's special wraparound cover).

(Left) Bonnie Langford arrives to collect her award as JNT's biggest mistake.

(Below) DWB issue of the year, aided by Johnny Waudby's stunning artwork cover.



DREAMWATCH BULLETIN is Britain's première telefantasy news magazine. Every issue is packed with news, views, topical features and interviews, guaranteed to keep any true telefantasy addict completely informed!

Up until last year, D W B was known as 'Doctor Who Bulletin' - Britain's longest-running and most successful (and controversial!) 'Doctor Who' fanzine ever - but since extending our coverage to other fantasy-related shows, the magazine is even more popular! Understandably, the 'Doctor Who' content still dominates, by around 75% each issue, but then, there is no other science fiction series on British television with quite the enduring appeal of the world's longest-running fantasy show!

However you will also find extensive topical coverage of all fantasy-related series in D W B, particularly 'Blake´s Seven', 'Star Trek' and 'Star Trek: The Next Generation', by far the next most popular series as voted by our readers.

D W B is probably most renowned for always being first with the major news stories - often two months before anyone else! It was in December 1988's issue that we broke the news about the 'Doctor Who' stage play, The Ultimate Adventure, and we even suggested Season 27 of 'Doctor Who' would go independent - in July 1988! Last December's issue (DWB#73) was the first to include details of B B C Video's extensive line-up of 'Doctor Who' releases for 1990, - it even broke the exciting news of the Gerry Davis Columbia/Paramount bid! We have also presented many exclusives on series as diverse as 'Blake´s Seven', 'The Prisoner', and 'Beauty and the Beast'!

So if you want to be among the first to be told of the plans for 'Doctor Who's' future - DWB is the magazine for you!

Opposite are the covers of the remaining DWB issues in stock, including the cover to our latest Special issue (DWB#77) which includes never-before-published colour photographs from 'The Power of the Daleks'(1966), Sylvester McCoy Interview, Season 26 Retrospective, 'Dalek Invasion of Earth Review, Previews of the forthcoming 'Brain of Morbius' and 'The Five Doctors' videos, Updated guide to 'Doctor Who' in the Archives, 'Star Trek: Next Generation Season 3 Episode Guide, Timeslip 20th Anniversary Interview with Spencer Banks and Cheryl Burfield, Blake's 7 features AND MUCH MORE!! Out now, £3.30.

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As a special offer, the back issues listed below (pictured right) are available at reduced prices for a limited period only (original prices in brackets) and all prices include postage and packing:

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DWB#59 (October 1988, 16 pages): £1.10/US$2.50 (£1.35)

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DWB#62 (February 1989, 20 pages): £1.20/US$2.95 (£1.50)

DWB#63 (March 1989, 20 pages): £1/US$2.75 (£1.50)

DWB#65 (May 1989, 52 pages): £2.75/ US$5.95 (£2.95)

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DWB#68 (August 1989, 20 pages): £1.20/US$2.95

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DWB#72 (December 1989, 20 pages): £1.30/US$3.25 (£1.65)

DWB#73 (January 1990, 40 pages): £2.95/US$6.50 (£3.30)

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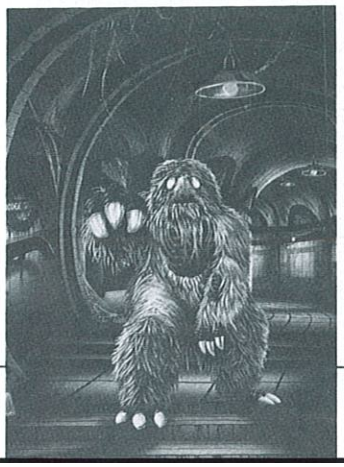

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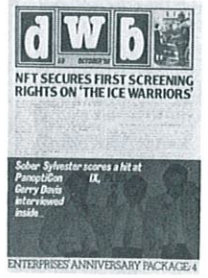
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INSIDE: DOCTOR WHO...
...BEAUTY AND THE BEAST

DOCTOR WHO THROUGH THE 90'S (Page 3)

UNCERTAIN FUTURE...
DOCTOR WHO...STAR TREK...THE BATMAN...
STAR TREK: NEXT GENERATION...GERRY ANDERSON

B B C VIDEO: THE INTERVIEW

DALEK PHOTO DISCOVERY!

DREAM WATCH BULLETIN

STAR TREK: THE FIRST ADVENTURE

YEP, that's the current title for the sixth film in the 'Star Trek' movie series!

Writer/producer Harve Bennett has finally confirmed that he will be directing this entry in the saga - **if** the production ever gets the go-ahead from a rather worried Paramount Pictures. The company has seen its once-successful property become rather a laughing stock with **Star Trek V: The Final Frontier,** not to mention a financial disaster, and it seems as if the only way **STVI** will be made is if Harve Bennett does it on the cheap. Certainly by casting a new crew, this would save $10 million alone on existing contractual obligations to Leonard Nimoy and William Shatner, the latter of whom has now gone on to direct Kingdom Of The Spiders II having learned he will never be allowed to direct another **Trek.**

Star Trek VI would be likely to cash-in on the 25th anniversary sentiment, told as a sort of a flashback which would concentrate on the Enterprise's crew's early days at Starfleet Academy with the possibility of Nimoy and Shatner appearing briefly in cameos at the beginning and end. The leading rôles of Kirk, Spock et al would be recast to younger actors bearing some resemblance to the originals, although Bennett and Gene Roddenberry have been fighting over the idea of recasting the old crew. The studio meanwhile had suggested picking the series up with new actors where it let off, but for now **The First Adventure** is the official direction the **Star Trek** movie series will be taking.

B B C GET TREKKING

While the BBC have finally confirmed that they intend to show **Star Trek - The Next Generation** from October 1990, they have thus far refused to confirm whether they will show all the first season episodes or more, or if episodes such as **Conspiracy** (not available officially on video in the UK) will be broadcast. The series is expected to go out in **Doctor Who's** old Wednesday night slot, although some sources suggest it may be used as the centrepiece of a Saturday schedule revamp planned for BBC1 this autumn and spearheaded with the return of Bruce Forsyth's Generation Game (complete with station indents).

The purchase of the series would appear to demonstrate a change of heart on the part of Jonathan Powell who once declared that **ST:NG** would have no place on BBC1 while he was Controller. Interviewed on Going Live! recently he said his favourite children's series was **The Chronicles of Narnia,** another fantasy-related epic!

£9 MILLION PACKAGE

The purchase of Star Trek - The Next Generation was part of a £9 million package that includes screening rights to the original **Star Trek** series, the 70's animated series, two documentaries on the **Star Trek** phenomenon and all the movies except **Star Trek IV** which ITV has already bought.

***Contrary** to what you may have read in less-informed publications, the **Next Generation** sell-through tapes - commencing on May 8th with **Farpoint** and one a month thereafter - will not be edited together and will revert to their original running order.

THE NEW STAR TREK NOVEL
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THE NEXT GENERATION
GULLIVER'S FUGITIVES
KEITH SHARIEE

PUBL'D May 24th, £2.99

PRISONER COMEBACK?

THE NEWS OF THE WORLD, never renowned for publishing facts, recently reported that the cult 60's series **The Prisoner** is to make a long-awaited sequel. The paper alleged that the show's original stars, Patrick McGoohan and Leo McKern, may be asked to return, with the former playing a baddie instead of his famous rôle as Number 6 - which would be taken by a **woman.** The tabloid speculates on its return by tieing the story in with the apparent success of the latest Renault 21 commercial which is based on **The Prisoner** theme. To quote **Prisoner** expert Andrew Pixley, like much of The News of the World's content, this report was probably **"Rubbish"!**

CANCELLATIONS

FRIDAY THE 13th, currently airing in some ITV regions, has been axed in America after two seasons, as has the much-troubled **War of the Worlds.**

Carrying on into its second batch of 22 episodes is **Quantum Leap,** the first two of which were aired in Britain recently bringing its first run on BBC2 to a close (see page 29).

GALLAGHER AT ZENITH

STEVE GALLAGHER, author of **Doctor Who's Warriors' Gate** and **Terminus,** has scripted an adaption of his own early novel Chimera for translation by independent producers Zenith into a four-part thriller series for transmission on ITV in the autumn. Production began on April 2nd on location in London and Yorkshire. MJ

RATINGS UPDATE

Quantum Leap	4.02m
UNCLE movies	3.5m
The Invaders	3.2m
Land of the Giants	2.76m

All figures are averages for March with the first three shown on BBC2 and the latter losing its stronghold on Channel 4.

YOUNG JAMES BOND

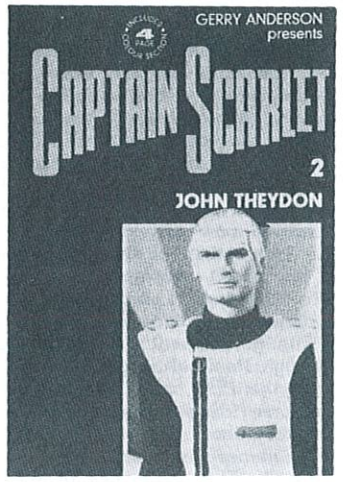
YES, IT's 003½! DIC Enterprises, in association with the producers of the James Bond film series, are to produce an animated adventure series entitled Young James Bond. The hero will be Bond's teenage nephew and 65 episodes will be ready for transmission in the autumn of 1991. The series is expected to do well abroad, especially in America. MJ

ECO-TOONS

ANIMATED TV series are also about to take an ecological themes with the launch of **Captain Planet and the Planeteers.** The half-hour cartoons, about a band of environmentally safe protectors of the Earth, is in production with 26 episodes comprising the first series. MJ

THE LOST WORLD

SIR ARTHUR CONAN DOYLE's book **The Lost World,** about the discovery of an area of the Earth trapped in pre-history, is to be adapted into a TV mini-series. The budget of $8 (£4.8) million allows much location filming to producers Harmony Gold and Klondike Productions, who have teamed up with Brazilian production company LC Barreto on the project. MJ



PUBL'D BY TITAN, APRIL 29th, £2.95

FANS FIGHT FOR B&TB!

FANS of the recently axed **Beauty and the Beast** are campaiging to CBS to screen the last three episodes of the last series which were abandoned after ratings failed to meet expectations. To add your voice to the protest, write to: Mr.Jess Sagansky, Programming Director, CBS Television Network, Programing Division, TV City, 7800 Beverly Boulevard, Los Angeles CA90036, USA. These episodes stand a chance of being shown on CBS later this year or of appearing on video in the States. Meanwhile interest is being shown in the series' format by developing neo-network Fox TV who have expressed the possibility of returning the show to the airways with 'The New Adventures of Vincent'. The **B&TB** UK fan club address is: **Beauty and the Beast** UK Chamber, c/o Mrs.Sheila Waters , 14 Judith Road, Kettering, Northants NN16 0NX.

SPOILING THE FLAGSHIP

IS THE 'RADIO TIMES' FAST GOING THE WAY OF THE AMERICANS' 'T V GUIDE'?

DOES THE TITLE of a programme that you are watching matter to you? Do you care that an author may have spent sleepless nights tossing and turning to wrench from his artistic soul his title, that crowning glory for weeks of work? According to Nicholas Brett, the incumbent editor of the Radio Times, a programme's title is of no interest to his many thousands of readers.

Starting with the issue covering 10-16th of March 1990, the Radio Times - amongst other small typographical and layout changes - have re-thought their policy on the amount of factual information contained in their programme billings, and have dropped the individual episode titles from a wide, and seemingly random, selection of television programmes. Amongst other casualties, Yes Minister (currently enjoying a very popular repeat) has unceremoniously had its identifying, and often very witty, episode titles stripped. Other programmes, mainly one-off documentaries, retain theirs. The system, seemingly unilaterally introduced by Brett, throws up a few interesting anomolies. 'Dallas' still has a sub-title billed, but Miami Vice does not. Ripping Yarns keeps its episode title, but The Black Adder does not. Even the recently-defrocked darling of the drama department, Dennis Potter, suffered when the final episode of the brilliant, and highly-acclaimed Pennies From Heaven was merely listed as "6:" (the episode title, incidentally, was 'Says My Heart').

Series of particular interest to TV fantasy fans have been badly hit, too. Episodes of the excellent **Quantum Leap, The Six Million Dollar Man** and cult hit **The Invaders** have all become anonymous, making them difficult to keep track of through the weeks. What limited coverage fantasy and science-fiction has been given since the demise of **Blake's 7** has now dwindled to almost begrudging recognition. Long gone are the heydays when **Doctor Who** regularly merited a cover feature, or even two or three page articles to herald a new series, or even just a new story. For the launch of the last season of **Doctor Who** we were granted nothing more than a few small photographs, with little accompanying text. A series like **Quantum Leap,** which would surely delight a much wider audience if promoted in the right way, suffers a similar fate.

The government's far-reaching Broadcasting Bill, currently going through its final stages, includes provision for the listing details of both the BBC and ITV's programmes to be made more accessible to bona-fide publishers. Surprisingly, there is nothing in the BBC charter that gives them the exclusive rights to publish its programmes listings, neither is there in the articles of the ITV network. The dominance of the two national best-selling magazines (Radio Times followed by TV Times) has come to be established purely by precedent. Currently BBC listings are provided to publications through the Corporation's Press Office, and then only limited to a day (weekdays) or two (weekends) plus additional material for Bank Holidays at a time. The Broadcasting Bill will give publishers the right to purchase complete details of BBC and ITV programming **weeks** in advance. The London listings magazine Time Out spearheaded the campaign to end the listings duopoly. It fought long and hard for advance programme information to be placed in the public domain, ideally without charge.

In anticipation of a competitive market, publishers have not been slow to prepare new listings publications. The most prominent of these already on the market, the glossy TV Guide, covers not only Astra satellite programmes, but also includes 'highlights' of the four conventional 'terrestrial' stations too. TV Guide will soon be joined in newsagents by a flock of similar publications, serving the lowest common denominator in a quest for a share of an extremely lucrative market.

In anticipation of this fierce competition, Nicholas Brett is preparing the Radio Times for expansion. Already the magazine has superfluous features on gardening, antiques, cooking and holidays (the latter obviously with one eye on the thousands of money-spinning small ads that clog up the magazine during the winter).

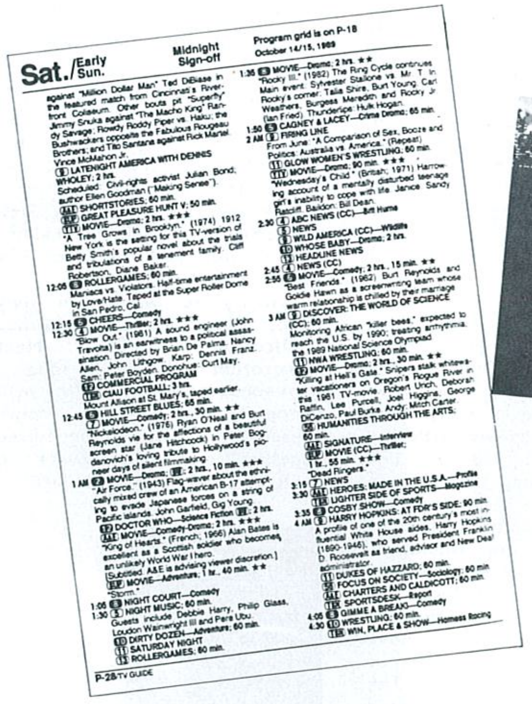
Paradoxically, according to Brett, the decision to curtail the episode title information has been carried out to "tell readers about the content of a programme". A quick count of the number of programmes that have suffered under the current system reveals that this has created a saving of about twenty extra lines per week - about the same size given to a billing for Mastermind! Surely a bit of judicious editing (a task better suited to the 'editor' it would be very hard to find), would have cut a line or two of superfluous material, and allowed space for the reinstating of the episode titles?

In response to a letter complaining about the change, Nicholas Brett replied: *"I assure you that I too believe in high standards for Radio Times. When competition comes, either later this year or early next, I am convinced that we shall remain this country's most informative and detailed broadcasting magazine."* Brett is obviously all too aware of the imminent competition. He cites The Sunday Telegraph's 'Seven Days' as being *"one of the better new titles"*, but was at pains to point out that it contained even less information than his own publication.

Will Brett be content to stop at dropping the individual episode titles? Will he next replace the list of actors with a five-hundred word synopsis of the entire programme? Will he cut off the production credits to make space for some handy lawn-edging hints between episodes of Neighbours? Should we really want to know who **writes** the wretched programmes? Not when we could be enlightened as to the colour of Moira Stewart's nail polish this week!!

There is a serious point to be made over what does appear to be on the surface a very trivial problem. Because of the extremely limited access granted to their written archives by the BBC to amateur enthusiasts and researchers, in the past the Radio Times has often been of inestimable value in the compilation and assimilation of information on British Telefantasy. (The BBC's own records are often inadequate anyway).

Perhaps this will bring us one step nearer to the incoherant publications that serve viewers in other countries. With more channels to cater for, magazines all too easily end up as mere lists of the programme's title, time and station. In the United States, their widely-established TV Guide (see extract on this page) reads in much the same way as a bus timetable, and is probably roughly equivalent as a work of fiction. What 'detail' it contains is often in the form of paid advertisements, for the sort of shows that require paid advertisements to get people to watch them (as that shown above for **Beauty and the Beast**)!

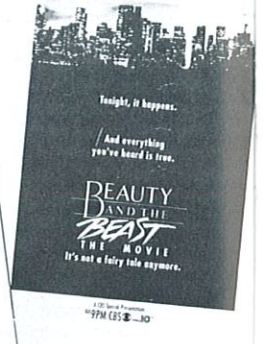


Sat./Early Sun.

Midnight Sign-off

Program grid is on P-18
October 14/15, 1989

P-28 TV GUIDE


Tonight, it happens.
And everything you've heard is true.
BEAUTY AND THE BEAST
THE MOVIE
It's not a fairy tale anymore.

One positive point in Brett's patronizing letter in which he says that *"I think it is more important to use precious space telling the reader what an episode of Bergerac is about, rather than wasting a line on the title."* is his final statement that *"Series, of course...* (which we assume will include **Doctor Who** etc.) *...are a different matter."*

Surely if the Radio Times wishes to maintain the support that it has commanded in the past, then it should, within relevant parameters, be endeavouring to include more information, and not less.

If you, too, feel strongly about this, we suggest that you write to Mr.Nicholas Brett, Editor, The Radio Times, 35 Marylebone High Street, London W1M 4AA, and tell him that he's spoiling the ship for a ha'peth of tar.

DAVID MILLER and JULIAN KNOTT

THE ENCYCLOPEDIA OF SF TV

BY ROGER FULTON
PUBLISHED BY BOXTREE / TV TIMES
596 PAGES, £17.95

THIS is the one. After the guidelines, whinges and gripes I droned on about a few issues back (ref:DWB#74), here comes a book which seems to have overcome a good 90% of these problems.

And the answer to those problems seems to have been thoroughness in the form of checking, re-checking and re-checking again. Also, unlike with Dave Rogers' **The ITV Encyclopedia of Adventure,** Boxtree Publishing actually bothered to go through and make amendments to the author's notes on the proof copies as opposed to conveniently forgetting them.

Even though I worked on some hefty chunks of the book in an advisory capacity, I didn't think it would be **this** good. You see an awful lot of books before they come out, and when they do they are often well-intentioned disasters. Roger has been very thorough - to the extent of including several items which I wouldn't have considered to be telefantasy (e.g. 'R3') - and consequently has turned up several one-off plays I didn't know about, a couple of early ITV serials from the 50s/60s and a whole heap of other stuff which has just given me great pleasure from my initial (four hour) casual flip through the pages.

The format is the same as the Dave Rogers' Encyclopedia mentioned above, although here Roger has gone into greater detail in general with cast listings. The bulk of the book is listings for about 200 serials and series, followed by about 60 plays and even a chapter at the back for 40 animated series embraced by the genre. There's even a handy chronology at the back to show the development of SF on British TV.

Only material screened on ITV and BBC stations to the end of 1989 is listed, so some of the well-known but unscreened foreign material, such as **The Starlost,** is missing. But the devotion to the task means that shows such as **Captain Zep: Space Detective** and **Metal Mickey** turn up, along with the Aussie show of cult awfulness, **Phoenix 5.**

One drawback is the lack of illustrative material, when the author was told by short-sighted publishers to prune his range of over 100 stills back to just 25 representative of the history of the genre. The ones selected are often rare though, and very pleasing. The cover features James T. Kirk himself fending off Ruk in **What are Little Girls Made Of?** Originally, a shot of the Daleks blazing into action was to have been used, but this was thankfully dropped when a vague worry revealed the metal monsters here came from the feature **Doctor Who and the Daleks** as opposed to the TV series.

The nitty gritty of the episode guides contain an overview, comment and principle cast/crew for each series. There are notes of UK transmission dates for all series, including the trickier imports (even if it has meant Roger utilising dates for the Grampion region!). Most of the big shows have listings of the form title, writer, synopsis, guest cast and director. Some borderline SF shows (and Roger restricts himself to SF here, not fantasy in general) such as **The Man from U.N.C.L.E.** and **The Wild, Wild West** carry only episode title listings. Some of the very inconsequential entries, such as **Jason of Star Command,** don't even have listings.

There are still some errors which have crept through though. The captioning on the photo from **Space:1999** is heavily misleading. The production credits on **Kolchak: The Night Stalker** are somewhat askew. A few bits of punctuation on one or two trickier titles have been simplified. A few of the more complex writer credits on imported US series are incomplete...that sort of thing.

However, on the plus side, Roger's managed to get a helluva lot of stuff that we've never managed to get the info on. Things like supporting cast for **Star Maidens;** synopses to ABC's **Undermind** (Bob Holmes' first SF series folks!); and he's also dispelled so many of those myths which I went on about in DWB#74 regarding **The Complete Gerry Anderson Episode Guide.** At last we've got writer/director credits to **Supercar.** At last we've got **Mission X-41** listed under **Joe 90.** And at last the colour Diana Rigg episodes of **The Avengers** have been broken down into two seasons, with **The Forget-Me-Knot** opening the seventh and final season.

Save your money and broaden your views. It's not cheap, but then quality never is. This acts as a handy reference work for the basics of all the favourites like **Doctor Who, Star Trek** and **Blake's 7,** plus other cult items like **Battlestar Galactica, Red Dwarf** and **Lost in Space** and then you can plunge into the depths of joyous obscurity and learn about the delights of **Sky, Counterstrike** and **The Incredible Roger Baldrick.**

Happy reading. I've really enjoyed the last four hours, and I still feel like all I've seen is the tip of the ice-berg.

ITC
DANGER MAN
THE PRISONER & DANGER MAN
DAVE ROGERS
the Prisoner
& DANGER MAN

The Prisoner & Danger Man

BY DAVE ROGERS
PUBLISHED BY BOXTREE LIMITED
254 PAGES, £12.95

HOT ON THE HEELS of their other television books comes Boxtree's foray into the world of Patrick McGoohan's two classic 60's series, 'The Prisoner' and 'Danger Man' (the later seasons of which were known as 'Secret Agent' in the US).

Written by singer-turned-painter-turned-author Dave Rogers, it's a very nicely produced book with lots of text, lots of photos and a nice cover. The main thing against it is its price. Back in the spring, two of Dave's earlier books were published by Boxtree under the banner of **The Complete Avengers.** 286 pages for £9.95. But just to show how fanatical fans of Number Six are in comparison, and how they'd like to bleed you dry, Boxtree have slapped £12.95 on this one - and it's only **254** pages! A shame, as this high price may put many off what is basically a good tome.

Where this book scores over last year's ultimately disappointing **The Official Prisoner Companion** is that, as Dave says, it presents the facts. **There** has been so much pseudo-mythical **rubbish** spoken and written on the series over the years that it's great to see **a book** which reminds the reader that **it's only a television** series. An exceptional one, but a television series nevertheless as opposed to a form of alternative religion which some members of the appreciation society Six Of One seem to have bestowed upon it. So, Dave gives us the behind-the-scenes facts, the details of the episodes...and then it's up to you to draw your own conclusions. There are no strange theories in this book as to why the lighthouse **in The Girl Who Was Death** is a phallic symbol, etc, etc...

The first half of the book is devoted to the eighty-six episodes of **Danger Man** made by Pimlico Films for ITC from 1959 to 1966, and this is laid out in the style of Dave's highly successful books on Steed and Co., with an introductory chapter to the season and then an episode-by-episode guide with cast, credits and photos so you can relive classic episodes like **Colony Three, The Ubiquitous Mr Lovegrove** and **The Mirror's New...**along with the stinkers like **Not So Jolly Roger** and **Shinda Shima.** All good stuff and a godsend for TV buffs who are fed up with reading about **The Prisoner** alone.

The second half is devoted to the seventeen episodes of **The Prisoner** made by Everyman Films for ITC from 1966 to 1968, and to do the show justice, the accounts of the episodes here are far more detailed - usually down to dialogue level - making it a superb work of easy reference, and the nearest thing to seeing the episodes if you haven't got a video. The opening chapter contains many interesting production asides, myths and legends, which Dave is quick to point out the validity of in some cases. Accuracy is generally high, with Dave listing pre - credit sequences as separate items. Also worthy of note is that his episode guide is in production order - with the exception of **Once Upon A Time** which, for those who are interested in such things, was shot in December 1966 between **The Chimes of Big Ben** and **The Schizoid Man.**

As already mentioned there's a lot of text in the book, although only the main chapter introductions make for suitable casual reading, whereas each of the episodes of **The Prisoner** could be regarded as a mini-novelisation. The photographs are well chosen, and frequently depict scenes not appearing precisely in the final cuts.

So, what's missing ? Well, the contents of a book are often a very personal thing, but I'd have liked more technical comments on each episode, along the lines of CMS' worthy journals. The full cast list for **Koroshi,** including the Koroshi actors. A set of sample transmission dates - always a pain in the backside when it comes to logging series shown on a regional basis by ITV, but one which Dave gave an example of in his other books. Shooting dates ? Again, a real nuisance to work out exactly. But then that's the way I look at things. The book does not claim to do anything with which it falls short of, however. It offers a scene-by-scene account, and it gives one, and you'd have a job to better it. Technical notes are brief, but the main ones are there.

One thing you're assured of with this book, though, is that its heart is in the right place, and thus its content places it way above the work of scribes such as Peter Haining!

ANDREW PIXLEY

AFTER A COUPLE of stagnant months (or should that be years?), March saw the release of not just one, but two of telefantasy's progeny, to great success.

DWB's Video Sell-thru Chart (Source: compiled store listings for the week commencing 26th March 1990):

1 THE BEATLES (Help!)
2 **BLAKE'S 7 (Aftermath)**
3 THE ROLLING STONES (25 x 5)
4 **BLAKE'S 7 (The Beginning)**
" ROXY MUSIC (Total Recall)
6 **BLAKE's 7 (Duel)**
7 CROCODILE DUNDEE II
8 **ROBIN OF SHERWOOD II**
9 THE BLUES BROTHERS
10 THE DOORS
11 **BLAKE'S 7 (Orac)**

Note: **Blake's 7 - Aftermath** was a previous No.1 on the Virgin sell-thru chart.

ROBIN of SHERWOOD II
STARRING
MICHAEL PRAED JUDI TROTT
PG
VIDEO GEMS

After two months delay (see DWB#s 73/75), **Robin of Sherwood** is back in the forest, righting wrongs under the guidance of Herne the Hunter, whilst still pledging undying love to a woman knee deep in washing powder. As anticipated, **Robin of Sherwood II** (where do they get such original titles!) contains the third and fourth episodes of the first season, originally shown on ITV between the 5th and the 12th May 1984.

A slight anomoly now seems in existence. Namely, what happened to episode two ? Well, **Robin Hood and the Sorcerer** (the first video release) was originally made to be shown in two parts. **The Witch of Elsden** and **Seven Poor Knights from Acre** were therefore filmed and known as episodes three and four, although never shown as such, since the ITV controllers decided to open the series with a two-hour blockbuster.

Those that read my previous article (in DWB#73) are well aware of the quality and the collectability of the series, so I do not intend to go over that ground again. Just go out there and buy them - you won't be sorry!

My previous article also contained a lot of criticism of Video Gems' packaging of the first video, with which many have agreed. Perhaps I went too far when I stated it was the "worst packaged video I have seen in a long time". Perhaps that honour should rightfully go to **Into the Labyrinth** (check it out - the packaging itself may become a 'cult classic') - another Video Gems masterpiece of subtlety. Bearing this in mind, the second **ROS** release is a great improvement. Like the paperbacks before them, the first video tried to put too much into too little space. By repositioning the Clannad 'plug' and choosing a portrait shot of just Robin and Marion, the message comes across a lot better. My one little criticism (I had to have one!) is that the word "oppression" seems tatooed on Praed's forehead. Correct me if I'm wrong, but wouldn't this have made him stand out a bit (and hence make him an easy target), especially as everyone else read Latin! Facetious remarks aside, the improvements are appreciated. So is the fact that Video Gems are not releasing the episodes out of sequence, a complaint **Star Trek: The Next Generation** seems to have suffered from. Although episodes are not interconnected, back references are made from time to time, and confusion could have been caused in the future.

The stories themselves do not suffer at the editor's hands, something Mary Whitehouse will no doubt be up in arms about when her absolute favourite episode - **The Swords of Wayland** - is released in due course (at this rate **ROS VI**).

For anyone having problems with their arithmatic, with the present format (two episodes a tape) **ROS VII** would contain both Praed's last episode and Connery's first. This could prove very interesting for several reasons. Firstly, Connery's **Herne's Son** would be distributed in the way it was first shown on television (i.e. in two parts), thus creating **ROS**'s first video cliffhanger (something that video tends to lack as many **Doctor Who** fans would no doubt agree). Secondly, both the differing styles of the series (Esta Charkham became producer for the third season) would be noticeable. Thirdly, and perhaps more importantly, the interpretations/acting of the two Robins can be compared back-to-back. Finally, and of primary concern to the actors involved, who would grace the cover ?

For a number of reasons, it could be argued that Connery deserves the emphasis on the cover. Firstly, Connery is now the better known actor, and certainly the better known Robin (as far as the public are concerned) and this tape serves as an introduction to the next six releases (all of which bear his name) - the expected increase in sales may bring the cover to him. Secondly, as some may know, Connery actually appeared in both stories, although he had yet to be cast as the new Robin. In an attempt to see how he would fit in with the rest of the cast, he was kitted out as Robin and taken on location filming for Praed's last episode **The Greatest Enemy.** Having ad-libbed a few scenes with the cast (one of which, involving an untrustworthy arrow, appeared on It'll Be All Right On The Night) it was decided, on the spur of the moment, to use Connery rather than a stunt man to enact the release of the captured rebels by a mysterious hooded man. Hence Connery (although without showing his face or speaking) appeared as Robin before signing a contract, and didn't know until later that he had even got the part...

The future looks good for **ROS** on video, despite delays along release and seems to be appealing to the public despite the length of time away from our screens (a few episodes were repeated by one or two local ITV areas a few years back, but most of the general public haven't seen these episodes since 1984). The original intention appears to have been to release a new video every two months. On present performance it is more likely to be every six months. If this is the case then it may take up to seven years to release the whole series, not two as predicted! Let's hope they get their act together soon. Good drama/adventure as this deserves to be freely available to the public.

ROBIN OF SHERWOOD II is released on the Video Gems label, price £9.99, code number R1294. Rated 'PG'.

BLAKE'S 7
THE BEGINNING
BLAKE'S 7
DUEL
The Sequel to THE BEGINNING
PG
BLAKE'S 7
ORAC
The Sequel to DUEL
BLAKE'S 7
AFTERMATH
PG

March the 5th also saw the re-issue of three edited **Blake's 7** videos and the release of **Aftermath** in this country (the first new **Blake's 7** video in almost four years), all at the new purchaser-friendly price of £9.99 each.

The first tape, **The Beginning,** was originally released on the 15th of July 1985, and cost the princely sum of £24.95. Unfortunately, the price is the only thing that has changed about this re-release (see DWB#75 for the reasons). Approximately 45 minutes have been edited out (not counting titles). Having said this, the pacing - especially in episode one - is much faster. Taking only 15 minutes, **The Way Back** has certainly become the **Prologue** that it was intended to be. The only real loss is the end of episode one, where Blake declares his intention to return to Earth and carry on the fight. **Spacefall** (the first episode filmed, and made back-to-back with **Cygnus Alpha),** introduces us to Avon, Gan, Vila, the Liberator and some very unusual camera angles. **Cygnus Alpha** makes Blake's intentions for the Liberator quite clear, something which persuades Avon that the sooner he gets rid of this idiot the better. **Time Squad** rounds off the tape in the manner that it started - hacked. Cally is introduced, and sabotage is the order of the day. Throw a few aliens in for good measure, and you have the principles of the next 48 episodes.

The second tape, **Duel,** opens with **Seek-Locate-Destroy,** the only episode not to have been shown on SuperChannel. Travis is introduced as an average thug, ruled over by one of David Maloney's greatest creations...Servalan. **Duel** is much maligned by **Star Trek** fans who consider it to be a rip-off of **Arena.** This is about as useful as those that claim that **Robin of Sherwood**'s **The Greatest Enemy** is a rip-off of **Blake 7's Blake,** right down to the camera filter at the end. Considering **Blake's 7** and **Star Trek** walk the same path, it is no great surprise that they eventually meet at one crossroad or another. Never the less, highly enjoyable - except where Avon's "nuts" speech has been removed.

Project Avalon is the real action episode of the tape, showing that what the crew do best is not necessarily chew each other's ears off.

Tape three opens with **Deliverance** and runs straight into **Orac.** Whilst the former illustrates Avon's dominance over women, the latter mainly illustrates Blake's stupidity in allowing a man having a heart attack to run a marathon with Orac strapped to his waist. These are episodes that actually deserve to be edited, although probably not as harshly as this. **Redemption** pits the crew against the true owners of the Liberator, who are none too happy about the 'infestation' that now occupies it. This episode will best be remembered as the one where BBC bosses got permission to fire off small special effects flash bombs inside a working nuclear power station - something the actors were not 100% happy about!

The new release **Aftermath** features effectively another two-part story (**Aftermath/Powerplay**). **Powerplay** is the only episode to continue directly on the same scene that the previous episode finished. Interestingly, Pacey had been told to play Tarrant like Avon, Darrow to play Avon more like Blake. Darrow rebelled against this, and persuaded the production team that they were making a mistake in thinking they had to have a 'hero' at the head of the seven. Subsequently, Tarrant's character had to be rewritten **again** - he was originally going to be a 40-year-old space pirate, until they decided to go for Pacey's good looks and curling tongs. This stands as a good example of what might have been.

Sarcophagus is the only episode so far released not to have been written by Terry Nation. Tanith Lee (winner of many SF/fantasy awards for her novels) is well known in **Blake's 7** circles for her excellent writing in not only **Sarcophagus,** but also **Sand** from the fourth season. Even though **Rumours of Death** may have been a more popular choice, this episode does show Jan Chappell in a very good light. The only niggling edit is the cutting of one of Avon and Tarrant's best fights, and the deletion of Michael Keating's magical conjuring act. It is interesting to see that, unrestrained by the presence of Gareth Thomas/Blake, Paul Darrow/Avon seems to expand to fill the space admirably.

BLAKE'S 7 - 'The Beginning', 'Duel', 'Orac' and 'Aftermath' are released on the BBC Video label, catalogue nos. BBC V 4326, 4327, 4328, 4329, price £9.99 each. Rated 'PG'.

RANDALL & HOPKIRK (RESURRECTED)

THE 'CULT' ITC fantasy/detective series 'Randall and Hopkirk (Deceased)' could well be resurrected, though now promoted to a full-length feature film for the Nineties.

A script written by British writers Will Davies and William Osborne - responsible for the storyline of the recent cinema hit Twins, has been on file at ITC Entertainment since October 1989. With the demise of the show's original production company Scoton after **The Adventurer** in 1973, ITC have negotiated a financial deal with another party for actual production - this being the relatively new London-based Initial Film and Television.

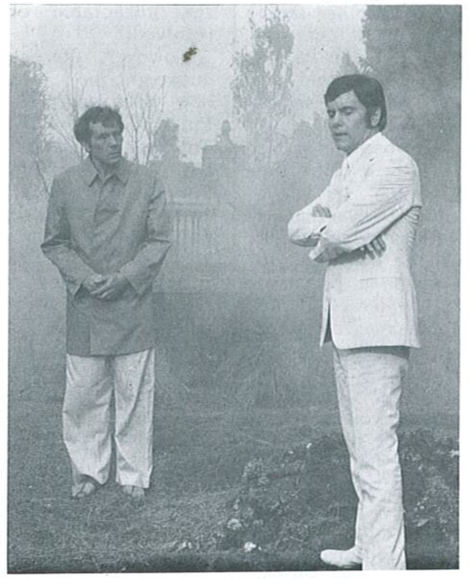
It appears that when ITC America's management raised enough capital to buy back the company from Filmbond Services in May '89, all the old material was given the once-over regarding re-development potential. Between January and April the series had been enjoying reruns in several regions , regularly amassing viewing figures of 2.1 million in the Thames area alone when transmitted in the 2pm slot on Tuesday afternoons. One only has to multiply this number by the 15 regions, then subtract half allowing for strong programming on the other channels and you still have a very respectable 15.75 million! And it's believed thinking along these lines went someway towards convincing ITC that reviving **Randall and Hopkirk (Deceased)** was a good idea.

COMEDY THRILLER

Of course any such project throws up the inevitable questions of just exactly what approach will be utilized. Presumably because **R&H** and the two companies involved are British, the movie will be a comedy thriller filmed here in the UK. But will the characters featured in the TV series appear in the movie ?

Unfortunately Mike Pratt, who portrayed craggy private investigator Jeff Randall, passed away in 1976, leaving prospective producers the task of re-casting the rôle should they consider his character vital to the screenplay. And if and when this occurs, will they stick with the old requirement of having someone who usually plays villains assuming the rôle ? John Hallam might be an inspired choice, seen recently as Light in the **Doctor Who** serial **Ghostlight** and EastEnders...along with Leslie Grantham, another possible as Jeff.

Kenneth Cope is now apparently free of his Yorkshire Television contract for Hollywood Sports, while his 'on screen' wife Annette Andre is extremely interested in resuming her Jean (Jeanie) Hopkirk rôle. With basically this line-up, the presentation could either be set back in the swinging Sixties, or brought completely up to date.



Alternatively there could be a completely different set of circumstances and characters, though obviously still called Randall and Hopkirk, related to the detective team from the series. Would, say, Hywel Bennett make a believable ghost, or Caroline Langrish (as seen in Chancer and Pulaski) look the part of a younger, more sophisticated Jeanie type ?

Even if the old regulars are passed up for the major parts, then it would still be nice to see them together in a cameo. Incidentally the actor Ivor Dean, who played the semi-regular Inspector Teal in quite a few episodes, also died some years ago, hence it would appear unlikely that this character will be putting in an appearance.

CONTINUITY

However some touches of continuity could be employed, giving pleasure to genuine enthusiasts and not detracting anything when seen by the general public. The **"Only you, Jeff. Only you!"** lines, as featured in the original opening titles, could be written into the dialogue somewhere - even if absent from the openings on the last round of repeats!

Exterior footage for the central characters' apartments could be filmed at the same locations used in the series; Hanover House, St.John's Wood High Street, London NW8 for Jeff, and Lauderdale Road, Maida Vale, London W9 for Marty. Another idea ITC could agree to is paying DVLC for a re-issue of registration plate BAP 245 B as seen on Marty's mini in various instalments. This could be placed on a new mini which, with a little persuasion, Rover Cars might provide for Jeanie's transportation.

Obviously in today's movie business any film really has to have mass-appeal, especially in the vast American market mirroring, in fact, ITC's extensive efforts with their numeorus trans-Atlantic TV series in the Sixties and early Seventies. Thus it's conceivable that ITC may insist on an American star like Robert Redford or Ryan O'Neal to front proceedings, and/or the making of Marty into a more wimpish and stupid characterization played by, say, the likes of Steve Martin or Chevy Chase!

OLD GUARD OVERLOOKED ?

Hopefully this will not happen, but all the old writers - including Gerald Kelsey and the brilliant Tony Williamson - have been overlooked in favour of 'in' scribes. Creative consultant and sometimes director of the show, Cyril Frankel, would be more than happy to become involved with the production, though producer Monty Berman has remained tight-lipped about the revival (this could well be indifference as his old friend and colleague, the late Dennis Spooner, is no longer around to guide what is, principally, his concept into the Nineties).

Master music impressario Edwin Astley thinks his theme tune and incidental tracks should be re-applied, though he has rejected the idea of becoming associated with another television series like this, but could be persuaded to change his mind if offered the film.

Whatever the outcome, Initial company director Eric Felner insists that the movie will definitely carry the **Randall and Hopkirk (Deceased)** title, although exactly when production will commence has yet to be decided as Initial have two other properties on their books - including a horror TV series based on the works of Edgar Allen Poe.

HIGH STANDARDS

Overall the production will need exceptional performances in all departments if it is to maintain the high standards created by **Randall and Hopkirk (Deceased)** the television series. As seen with LWT's revival of **The Saint,** reworking a well-known Sixties series is like walking a tightrope where overbalancing is almost unavoidable.

Whatever the final outcome, hopefully some personnel from the original will be present to assist in recapturing the quality, presenting credible characters and personalities within the framework of thrilling and humorous storylines that possess that distinctive R&H charm.

LARRY DART

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SEASON THREE EPISODE GUIDE
1 - 10

Introduction and story summaries by Kathleen Toth

AS WE STAND at the halfway point in the current series, the trend towards strongly improved writing has generally continued since the start of the season, although there are once again disturbing rumbles of turmoil behind the scenes at the good ship Enterprise.

There has already been some turnover in the writing and production staff, who are presumably unhappy about the same things that departing personnel have been griping about for the past two years. The heavy hand of Roddenberry continues to be felt in the script department, although the drama being played out at Paramount concerning the future of the **Star Trek** film series should surely distract the master's attention a bit.

Maurice Hurley, who was the object of some bitterness from his fellow writers himself, before he too decamped at the end of the second series, has given an interview in which he calls Roddenberry's view of the future "wacky doodle" and says that it was extremely hard to produce action scripts while staying within the rules handed down from above. But although he confesses to having been very disappointed in the second series, he is prepared to trade jabs with some of the other departing writers. If we recall that Hurley was the author of **Q Who**, it becomes apparent why Q, after placing the Enterprise in jeopardy, tells Picard that it is time to see if he can dance. Hurley believes that his strength as a Hollywood writer is that he can "dance" (produce the written page when it has to be done, even if you are not happy with the project), while suggesting that some of his former associates cannot dance. That ability may account for the fact that his name appears on both some of the best and some of the worst scripts of the first two seasons.

A name is noticably absent from the directorial credits for this series. Rob Bowman, who was the much acclaimed "discovery" as director for many of the key episodes during the first two series, is missing in action without explanation, but a careful observer will have noted his name turning up on the credits for various **Alien Nation** episodes, which are made at the rival 20th Century Fox studios for the Fox television network. **ST:NG** does not really seem to have suffered from his departure. The major problem that occurs, even in this extremely successful season, is the tendency to sacrifice obvious dramatic opportunities for highminded rhetoric on the moral issue of the week. Although this has been less oppressive this year, there are several notable instances. When Picard is seriously injured on a one-man away mission in **Who Watches the Watchers**, this should be the worst fears realised in their various ways for Riker, Worf and Crusher, yet there is not a single scene or reference to anyone's reaction. Likewise, **The High Ground** abounds with opportunities for high drama but, despite all the things that do occur, most of the episode is actually taken up with rather pointless discussions of the intractable ethical issue of terrorism, which cannot be resolved.

However, there is no denying that the satisfying moments far outweigh the negatives this season, especially as many episodes now open with a touching comedic little slice of life on the Enterprise, which adds to our understanding of the characters. This was a goal for the second season that failed rather miserably, but it has been carried out quite triumphantly this time around. This has continued into the second half of this series when we are treated to the sight of Jean-Luc Picard relaxing off-duty by participating in an art class, complete with a nude female model. He makes the mistake of inviting Data to criticise his painting.

But the major event that just occurred is the reappearance of Denise Crosby as Lt. Tasha Yar in a very well written episode called **Yesterday's Enterprise.** The complex story allows Tasha to return for real by plunging the entire ship into an alternative timeline in which she did not die. This is set in motion by the current Enterprise encountering its predecessor, an Enterprise that was lost and presumed destroyed twenty-two years before. The minute the two ships contact each other the current Enterprise is transformed with somewhat altered uniforms and personnel. Tasha is security chief but Worf and Troi do not exist. This Enterprise belongs to a Federation that has been at war with the Klingons for years, while the other Enterprise has been propelled through a time warp while engaged in a hopeless struggle with four Romulan War Birds.

Only Guinan retains some sense that the new Enterprise is all wrong, and she argues with Picard to send the other ship back to meet its fate in order to restore a future of which he has no knowledge.

The decisions made by Tasha, Picard and the survivors of the old Enterprise (including a female captain) make for a powerful story. If this is a portent of the future for the rest of the series, we will be fortunate indeed...

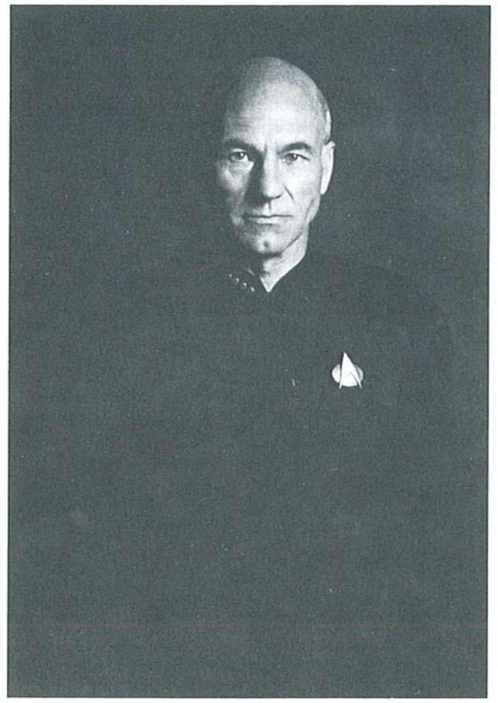
1) EVOLUTION
Story by **Michael Piller & Michael Wagner,**
Directed by **Winrich Kolbe**

NOT a particularly stellar opening story, but at least it is not an embarrassment like the second season's debut episode. Mo explanation is given for the departure of Dr.Pulaski or the return of Dr.Crusher, but she is worried about how Wesley has been getting along and whether or not he resents her absence for a year to Star Fleet Medical.

The Enterprise has entered a binary star system to allow a scientist to conduct a once-in-a-lifetime experiment on a neutron star that erupts every 196 years. Before the experimental package can be launched, the ship experiences system failures that threaten to trap the Enterprise in the explosion. Wesley begins to fear that a school science project has gone wrong, unleashing a new microscopic life form in the computer core. The scientist wants to eliminate the creatures, but Picard will risk the ship rather than slaughter potentially intelligent life.

2) THE ENSIGNS OF COMMAND
Story by **Melinda M. Snodgrass,**
Directed by **Cliff Bole**

THIS EPISODE adds new dimensions to both Data and Picard. The Enterprise receives a message from The Sheliak Corporate, a non-humanoid species which made a treaty with The Federation and then kept silence for over 100 years. They communicate now only to warn that humans are encroaching on a planet which they will be colonising in three days. They will destroy all humans who remain at that time. There are no records of colonies in the area named and it is also saturated with radiation fatal to humans. Data is sent to investigate and finds over 15,000 descendants of survivors of a Federation vessel who somehow learned to adapt to the radiation and build a home out of wasteland. The Enterprise cannot evacuate so many people in the alloted time, and Data also meets resistance to the idea of simply leaving from humans who have no conception of the power of The Sheliak. Data must find within himself the ability to go beyond rationalistic arguments to persuade the colonists to leave, while Picard goes to intercept the Sheliak ship. Throwing The Enterprise into its path, he declares that they will have to go through him if they will not negotiate a settlement.



3) THE SURVIVORS
Story by **Michael Wagner,**
Directed by **Les Landau**

THE ENTERPRISE receives a distress signal from a remote federation colony. Arriving three days later, they find the whole planet totally devastated except for one small patch of land, a house and an elderly couple who are the sole survivors of a brutal attack by unknown aliens. The survivors insist that they do not want to leave the planet, although it would appear that they cannot go on living there alone. The Enterprise is then attacked by a mysterious vessel that somehow eluded Worf's security scans. But when it begins to lead them on a pursuit path away from the planet, Picard becomes suspicious and turns back. Meanwhile Troi is immobilized by a melody that plays over and over again in her mind, draining out other thoughts. Picard decides that the survivors are at the root of all these phenomena and will trick them into revealing the truth about what has happened.

4) WHO WATCHES THE WATCHERS
Story by **Richard Manning & Hans Beimler,**
Directed by **Richard Weimer**

A PRIME DIRECTIVE story that falters a bit under the weight of its own seriousness. Three Federation anthropologists have been studying a vulcanoid primitive culture by watching them from a concealed observation post. The Enterprise has been sent to help repair the power generator which maintains their holographic cover, but the device explodes minutes before the away team can arrive. The rescue team is observed by a native, who falls and injures himself in his fright. Dr.Crusher beams him aboard ship, to the displeasure of Picard. He is returned to the planet but only after his memory of events is supposed to have been erased. This attempt does not work, however, and he quickly tells his tribe that he has been raised from the dead by a supernatural being called The Picard. The Captain's worst fears about cultural contamination are well on their way to being realised when Troi is taken captive and might be harmed to appease the "god" Picard. The Captain tries to rationally persuade the tribal elder that he is a mere mortal, but he is prepared to give his life as proof to undo the damage that has been done.

5) THE BONDING
Story by **Ronald Moore,**
Directed by **Winrich Kolbe**

THIS EXCELLENTLY MADE story knits together various elements of the personal histories of Enterprise personnel and reveals the way in which they constitute a sort of family. Worf is leading an away team researching the ruins of an ancient civilisation destroyed by civil wars when a leftover weapon is unexpectedly exploded, killing the ship's archaeologist. Picard must face the unwelcome task of breaking the news to her young son, who is now an orphan, and tells Troi he has never agreed with the policy of allowing children on board a star ship. Troi senses that the Captain is still thinking of the day when he had to deliver similar news to Wesley Crusher and assures him that Wesley does not resent him because of his father's death. When the archaeologist's son says that he is alone now, Picard takes his hand and tells him that no one is alone on the star ship Enterprise. Troi also has her work cut out with Wrof, who is a mountain of suppressed fury over losing someone in his command and having no enemy to attack in revenge. Unexpectedly he announces that he has decided to repay the kindness shown him when his own parents were killed by bonding with the boy, Jeremy Astor, making him a part of his family even as a Federation officer adopted him. Troi warns him that it is too soon to make such an offer to the grieving boy. An unexplained energy build up on the planet is followed by the startling reappearance of Jeremy's mother in their quarters. She tells the boy that they are going to go and live on the planet now, but Worf prevents this apparition from using the transporter to take Jeremy to the surface. Mrs.Astor then transforms the living quarters into a duplicate of the home Jeremy had on Earth. While Picard and Troi try to convince the confused boy that this cannot be his mother, the apparition demands to know why they are interfering. This creature turns out to be a manifestation concocted by a lifeform on the planet which feels it must assume responsibility for Jeremy and make up for his loss by providing a facsimile of the life he knew before the accident. The creature cannot understand how coming to terms with loss and grief can be a necessary part of life until a reluctant Wesley faces the group. He had tearfully refused a suggestion from his mother that he might talk to Jeremy about his own experience, but he now reveals the anger and resentment he had felt because Picard came back from a mission but his father had not, feelings that he came to understand and put behind him later. Troi encourages the stoic Jeremy to vent his own anger at Worf and the Klingon makes his offer to bond with the child. The creature becomes convinced that Jeremy is best cared for by his own kind and returns to its own world. Worf later leads Jeremy in a ceremony to bond their families and honour their mothers.

6) BOOBY TRAP
Story by **Michael Wagner & Ron Roman,**
Directed by **Gabrielle Beaumont**

THIS is the first of two stories promised to make up for the fact that Geordi has been overlooked so much, but it is also in no small measure a Picard story. The Enterprise comes upon a field of debris from a famous interstellar conflict of centuries before and, in its midst, discovers an intact war ship. Picard is full of boyish enthusiasm to examine the ship, despite Riker's misgivings for his safety, and beams aboard to collect information on this extremely rare find. He is touched by the dead captain's final log entry, which praises the devotion of his crew and accepts all responsibility for the disaster which befell them. However, The Enterprise itself begins to find its power being drained away and is unable to make its way out of the debris field as every increase in energy use increases the rate at which it is being drained away. Geordi is ordered to find a way to boost power so dramatically that it would be possible to be gone before the level can be depleted. He has the holodeck turned into a replica of the space facility where The Enterprise was built and calls upon the information stored by and about one of the designers, a woman. Eventually the computer creates a hologram image of the woman herself. Geordi, who had just been lamenting to Guinan his inability to appeal to women, finds the woman of his dreams as they try to figure out how to save the ship. They find a way to increase power but cannot guarantee that the ship can be manoeuvered out of the field fast enough to escape the energy drain caused by a hidden weapon of the war that had entrapped the other ship. Geordi tells Picard that the odds of success are increased if the ship is turned over to the computer because it can react faster than a human, but the Captain is reluctant to place their fate in the hands of machines. Geordi suddenly realises that the other way of dealing with the device is to use as little energy as possible so as to not even activate it. Only a limited amount of thruster power is available and it may not be sufficient. Picard says that he himself must assume responsibility for plotting them out and finds an ingenious means of clearing the trap.

7) THE ENEMY
Story by **David Kemper & Michael Piller,**
Directed by **David Carson**

THE ENTERPRISE discovers a crashed Romulan scout ship on a bleak planet on the wrong side of the Neutral Zone. The search for survivors is hampered by intense magnetic storms and other planetary phenomena that blind sensor equipment. An injured Romulan is found but Geordi is lost on the planet's surface and cannot be located by the ship's scanners. While Dr.Crusher seeks a tissue match among the crew to save the Romulan prisoner, Geordi has been taken prisoner by another crash survivor on the planet. Both he and Geordi soon discover that they are both becoming disorientated by the planet's magnetic fields and will not be able to reach a homing beacon Wesley has devised to help Geordi to get back to the Enterprise unless they work together. The Doctor discovers that only Worf can donate genetic material to save the Romulan and this he refuses to do. A Romulan warship is speeding from the Neutral Zone demanding the return of all Romulan personnel and it appears that combat is likely if the prisoner dies. In a moving scene Picard pleads with Worf to volunteer to assist Crusher but refuses to order him to do something he finds so offensive, even if it means an attack from the Romulan ship. Worf stands his ground and the prisoner dies, but as a confrontation is about to start, Geordi and his new friend reach the beacon and beam aboard The Enterprise to allow a truce.

8) THE PRICE
Story by **Hanna Louise Shearer,**
Directed by **Robert Scheerer**

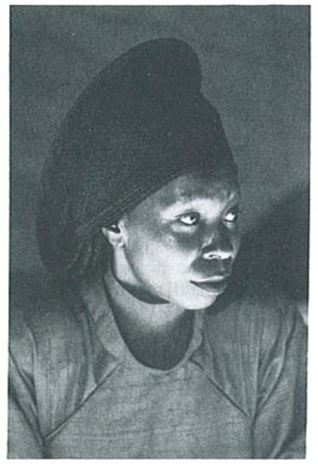
A relatively impoverished planetary system discovers what appears to be a stable wormhole in its space. It opens bidding from parties interested in developing this potential shortcut across vast interstellar distances. The Enterpise is to host the negotiations between the planetary leader and the representative of the Federation and two other competing cultures, one represented by a human whom Troi finds strangely compelling from the first second she sees him. At the last moment the Ferengi also arrive, demanding to be included in the discussions. The Ferengi soon conspire to put the Federation representative in sick bay and Riker is forced to take his place. Meanwhile Troi has entered into a torrid affair with the human negotiator, who uses the relationship to try to nettle Riker. He also plays upon the doubts of his other competition to eliminate one other bidder. Troi discovers that the negotiator was born on Earth but has Betazoid ancestors, a heritage which allows him a competitive advantage in his chosen profession. She disapproves but promises to keep his secret. However, the Ferengi suddenly raise shields and threaten to attack the Enterprise, lending credence to an argument her friend had made all along that the Federation should not be entrusted with the development of the wormhole because of its propensity to draw its new allies into conflicts. Troi reveals that she senses the Ferengi have staged this whole episode because of a deal hatched with her friend which would allow them benefits if he closes the deal for control of the wormhole. Although the negotiator's secret is revealed, an agreement is made with him. But Data and Geordi return from an exploratory mission to report that the wormhole is not stable at the other end, and so is useless for commercial development. Nonetheless the negotiator says that his employers will be bound by the committment he made and that the planetary system will get the promised technical assistance they need. He asks Troi to leave with him, but she cannot accept his ethics.

9) THE VENGEANCE FACTOR
Story by **Sam Rolfe,**
Directed by **Timothy Bond**

THE ENTERPRISE discovers the wreckage of a research station sacked by pirates - a roving clan of freebooters who were evicted from their home planet after centuries of clan feuding. Picard persuades the planet's aristocratic ruler to come with him in an attempt to contact the pirates' leaders and offer them a chance to return home. The ruler's retinue includes a beautiful young woman who immediately attracts Riker's attentions. The crudeness of the pirates and the arrogance of the ruler make the discussions difficult, but Picard is determined to find a compromise. Mysterious deaths begin to happen among the pirates, and Dr.Crusher finds that what at first appeared to be natural causes is in fact an induced death caused by an engineered pathogen designed to attack one particular clan. She and Riker connect this to a feud going back decades and discover that the woman is an assassin with an artificially extended lifespan, chosen by her family to avenge themselves on the clan that had all but obliterated them in an ambush. Riker saves her last intended victim but, to his great distress, she forces him to kill her.

10) THE DEFECTOR
Story by **Ronald D. Moore,**
Directed by **Robert Scheerer**

THIS EPISODE adds to the hints of the texture of life aboard the Enterprise that have been one of the pleasures of this season. It opens on what seems to be a clearing in medieval England, and we gradually come to realise that we are watching a holodeck version of **Henry V** with Data playing King Henry under the coaching of Captain Picard, whose goal it is to advance Data's understanding of the human condition. They are called away by the news that two Romulan ships appear to be engaged in combat at the edge of the Neutral Zone. A small craft is being pursued and blasted by a much larger vessel for no apparent reason. The Enterprise rescues the loan occupant of the small ship and he identifies himself as a minor officer working in the files who discovered that the Romulans plan to activate a secret weapon on a planet in the Neutral Zone that will precipitate war with the Federation. While he claims to have no love for the Federation, he says he knows the war will be disastrous for his people as well, and decided that he must flee with the information so that there will be time for the Enterprise to reach the planet and destroy the installation before it becomes active. Picard must decide whether this is a ruse to lure him into violating the Neutral Zone, and thus providing a pretext for a Romulan attack, or if the arrogant Romulan is telling the truth. The Captain feels the heavy responsibility of the lives of his crew and decides that he has no good reason to believe the Romulan's story - until that officer reveals that he is in fact a famous admiral whose defection has been brought about by a bitter dispute over strategy within the high command. Picard is still somewhat sceptical, but the Romulan persuades him of his sincerity by explaining that he recently became a father and that he did this to save his child and other Romulan children. The Enterprise finally approaches the designated planet, only to find itself surrounded by cloaked Romulan ships. Their commander, the same adversary Picard faced in **The Enemy**, tells them that the admiral has been suspected of disloyalty for some time, and false information about the secret weapon had been leaked to him to test his loyalty. He orders Picard to surrender the ship or die, gleefully anticipating that he will refuse to surrender the ship intact. However, Picard did not come into the trap blindly and had asked Worf to make certain overtures to the Klingons. The Klingons decloak in time to make the odds unnatractive to the Romulans and Picard is able to extricate the ship from the Neutral Zone. The Romulan officer, his life shattered beyond repair, takes his own life while leaving a note for his daughter which he knows Picard has no way of delivering now.



(Opp.page: Patrick Stewart, above, Whoopi Goldberg (c) Paramount Pictures)

NEXT ISSUE EPs 11-18

TIMESLIP

TO MARK THE TWENTIETH ANNIVERSARY SINCE THE SERIES BURST ON TO I T V, WE CAUGHT UP WITH THE ORIGINAL STARS, CHERYL(LIZ)BURFIELD AND SPENCER (SIMON)BANKS TO SEE HOW LIFE IS TREATING THEM TWENTY YEARS ON...

INTRODUCTION

TIMESLIP was a programme about two children who stumble across a time bubble which enables them to travel backwards and forwards in time. The four stories which made up the twenty-six episode series were all linked in some way to the children's past, present and future. A common theme in all the stories was the pursuit and abuse of science.

The first story, 'The Wrong End of Time', took Liz and Simon back in time to a naval research base during World War II. Liz meets up with her father and Simon helps prevent top secret developments falling into the hands of the German U-boat crew who have taken over the base.

On leaving the naval base they find themselves transported into the future in 'The Time of the Ice Box' in a research station on the polar ice caps. They become part of the experiments and discover that the leader of the establishment is a faulty product of cloning experiments. Liz discovers an unlikeable future projection of herself and Simon tries to steal a formula to keep people from ageing.

'The Year of the Burn Up', set in an alternative future of 1990 where England has been changed into a tropical forest due to weather experiments which threaten to destroy all life. A group of scientific elite, of which the future Simon belongs, are behind these experiments.

A major figure in all the stories is Commander Traynor who manipulates the children. It is only in the last story, 'The Day of the Clone', that the children discover that he is a clone. The climax of the story is when the real Traynor and his clone do battle near the time bubble which implodes taking the clone with it.

THE PHENOMENAL IMPACT **Timeslip** had on its audience in 1970 was not so much the undoubtedly brilliant stories, its sophistication or its intelligence, but its two main characters Liz and Simon, brought to life by Spencer Banks and Cheryl Burfield.

Twenty years on they are amazed that **Timeslip** still has a large following and very modest about the part they played in its popularity. Seeing the youthful couple it is hard to believe that they are now old enough to have starred in it and now have children of their own.

Both started their careers as child actors but, as Spencer is quick to point out, "Neither of us were products of the stage school mentality trying to push us forward."

Cheryl, along with her three brothers, started modelling before joining a stage school. "My parents had always wanted to be in the business and so to them it was fulfilling their dreams." But she found little time to concentrate on her education - not that she minded. "I spent most of my time treading the boards doing this, that or the other and so I ended up just leaving school and carrying on. I enjoyed doing it and at the end of the day it was the only thing I knew. There was never any question of me doing anything else and it was more fun than English and Maths!"

Spencer, through involvement with drama at school, joined a youth theatre which led to an audition for a BBC TV Classic serial 'Germinal'. "No one was more surprised than me when I got the job and luckily it fitted in quite well with the summer holidays. I became very bitten with what I'd done and was determined from that point on that it was a route I wanted to take." As a result Spencer's education suffered a similar fate to that of Cheryl's. "I started on **Timeslip** with the arrangement that I would return to school the following September to catch up but, like Cheryl, I never quite got around to it."

Timeslip was a break for both actors. Spencer was asked to audition for the part of Simon after Monty Lion, the casting director, saw him on a repeat of Germinal. He was so impressed with Spencer that he went to great difficulty to get hold of him. Cheryl, meanwhile, was put forward for the rôle of Liz by her drama coach and after three nerve-wracking auditions she got the part.

The casting of Liz posed a problem from the start. "I was supposed", recalls Liz, "to be playing a 13-year-old but, at 17, I was rather more developed. They started off by strapping me down but that created a rather strange shape under my jumper. In the end they decided to bump me up to 15."

Spencer, being younger than Cheryl, did not help matters. "I think Simon was part of the general problem. I was 15 at the time and could quite easily have passed for 11 or 12, and so Cheryl had to ear pig-tails and a pleated skirt in an attempt to make her look younger. Cheryl's quote to herself when she first saw me was, 'My God, I shall look positively matronly beside him.' But by the time the series was over I was taller than her, in fact my voice actually started to break during the series which caused everyone endless amusement."

Liz and Simon didn't 'hit it off' immediately, but as the adventures developed they became closer. Off screen the friendship between Cheryl and Spencer did not have such a bad start and it is obvious that, even after twenty years, they are still firm friends which Cheryl is eager to emphasise. "We became very good friends through it as you can see. I think that came out on screen. It's most unusual to become so close and get on well with everybody in the cast. In fact the team spirit amongst everyone was really something unique. On studio days I actually stayed with Spencer and his mother because I had so far to travel."

Since then they have remained in close contact. "Spencer was an usher at my wedding, my husband was best man at his and we're each other's children's God Parents! We're very close."

In the futuristic stories Liz and Simon met up with projections of their future selves. . Liz had the opportunity of meeting herself in both projections of the future. Played by Mary Preston, the future Liz (Beth) had two characters; in the Ice Box she is as cold as the ice that surrounds them - an unfeeling human computer - but in the Burn Up she is a warm, Earth Mother figure that matches the warmth of the jungle.

PHOTOS: (Opp page) Cheryl and Spencer in their **Timeslip** days (top right) with Sandor Eles and Paul Humpoletz (this pg) Spencer and David Graham (below) at the recent **Timeslip** convention in Liverpool (overleaf) with Victor Pemberton.

Whereas the future Liz became independent and stronger, the future Simon (2957) seemed to become less forceful, weaker and almost hen-pecked. 2957 was played by David Graham (better known as the voice of Parker in **Thunderbirds** and also one of the original Dalek voices on **Doctor Who**), a man of whom Spencer had great regard for. "He was an incredible guy to work with. He taught me an awful lot about acting. He was absolutely perfect as the future Simon and brilliant as a technocrat. The director of the episode (Peter Jeffries) developed Simon and 2957 as a double act - any comic scenes he could work in he went for."

For a children's programme **Timeslip** had some surprisingly big names among its cast including Denis Quilley, Iris Russell and John Barron, the latter of whom was one actor that Spencer had dreaded working with after being warned by the rest of the cast that he hated working with children. "There was a scene when I was caught prowling around in his office; we were in rehearsal standing in front of his desk and Peter Jeffries, the director, said 'That's very much the feeling, up before the Headmaster. Excellent, well done.' and I thought 'Who's acting ?' It was all for real!"

"We were absolutely terrified of the man," Cheryl continues, "but he was a pussycat, really, they had just been playing a joke on us."

The nature of **Timeslip** meant that a lot of complex techniques had to be used which were not normally found in children's programmes, such as chromakey in the Ice Box episodes, which was one of the first times the process had ever been used. Spencer recounts, "Technically it was very demanding and it used to take them hours to line up the chromakey sequence. We had to change to a yellow background instead of the blue because of Cheryl's blue jumper, for example. It was unfortunate really because you'd see Cheryl's head, then nothing, and then her waist would start, so they had to change it."

The stories dealt with time, science and cloning which, although advanced, provided children with a different type of science fiction programme than the ones they were used to. Spencer agrees: "Given the pedigree of science fiction up to that date it would have been very easy to turn the series into the bug-eyed plastic monster terrain, but they spectacularly managed to avoid that and the children appreciated it."

There were a few complications in the stories, especially where Traynor was concerned of whom the reason behind some of his actions were not exactly clear cut. "The big thing about being a clone is that you were never sure about the year you were created," explains Spencer. "Traynor was trying to use Simon to find his origins, unfortunately it was his undoing."

Did the complexities of the scripts ever create any problems for either of them ? "No. We were all so thoroughly involved," says Cheryl, "although we did have great long discussions at the read-through working out what was right or wrong."

Spencer continues, "For instance when Liz was shot trying to escape, there was a theory that the bullet was fired in 1940 and so couldn't hurt Liz. Some bright spark said that, in that case, in 30 years time Liz would clutch her side and fall down when the bullet catches up with her. Problems such as that were always cropping up."

It is fitting that the future stories were set in 1990, which is of course **Timeslip**'s anniversary year. The predictions **Timeslip** made for 1990 aren't all that far off the mark either. It based its predictions on science as far as was possible and it has paid off with some almost accurate points. The cloning and cryogenic ideas, for example. Spencer is well aware of the irony of the other predictions: "The master plan in the jungle was the diverting of rivers and the melting of the polar ice caps by man's design; today the same sort of thing is happening with the Greenhouse Effect but the difference is that man is responsible only by accident. There was a scene in the Ice Box where Liz picked up a flat disc and inserted it into a video screen and I remember thinking at the time 'I suppose it's possible.' It was in fact the prefix to the CD player and of course now you can get laser videos!"

Cheryl is also concerned with the change that has taken place amongst society in general. The public awareness of what is going on around them is much greater than in 1970 with schools actively encouraging their pupils to understand such things. "It's fascinating that what the series was about in those days has actually become common knowledge - the Greenhouse Effect, the Ozone layer, the destruction of the environment - it's all in the news. Twenty years ago there was nothing. It was all pure fabrication as far as an audience was concerned, even though it was based on science."

Cheryl also points out the changes in children themselves: "In 1970 there were a lot of children that were a bit lost with the whole thing. **Timeslip** cut to a much older audience than we actually thought we were going to get. Nowadays I think it would be a totally different story with a much younger audience knowing what you were on about."

Both Spencer and Cheryl have children of their own and so are aware of the changes, not only in the children but also in children's television. Does Spencer think children would relate to **Timeslip** today ? "There's no doubt that there are elements that would appear incredibly dated. The first six episodes look 'very proper', the way everyone smiles and behaves towards each other just wouldn't happen today."

Cheryl agrees: "It was all terribly, terribly twee. Liz was a bit too sugary sweet with her parents - in the nineties she would be an absolute moo to her mother. Any child of that age, especially a girl going through adolescence, as I've discovered with my own daughter, is anything but sweet to her parents!"

Although there was talk of a second series of **Timeslip** and provisional plans were made, it was eventually decided against. "The technician's strike had a lot to do with it," explains Cheryl. "Four episodes had to be made in black and white which lost any chance of American sales. Also we went way over budget, partly due to the strike but also because of the creek set leaking in the Burn Up episodes where we were supposed to come out of. We lost days in the studio because it kept getting flooded."

"Yes, and they quite rightly felt they'd gone as far as they could with the concept," adds Spencer. "John Cooper, the producer, was of the opinion that it was far better to go out on a high than to flog it to death."

Whilst **Timeslip** was off the screen, fans could still follow it in an amazingly popular comic strip in ITV's children's magazine Look-In. "When Cheryl and I went to do an interview with the magazine we were told that the written response they were getting about the comic strip was incredible. I then spoke to them the year after, when I was doing Tightrope, and they said that they had twice tried to phase it out but reader reaction persuaded them to continue. Long after the series was over the comic strip was still running."

How did their careers go after **Timeslip** ended ? "I had to turn down lots of work as I was tied to my contract with a variety agent who, with no contacts, had no way of pushing me forward," reminisces Cheryl. "As a result my career just plummeted. I then got involved in having a family and so I dropped out for quite a few years. I did some provincial theatre and pantomime but I never really got back into the swing of things; then I was offered a job, which I was really proud of getting because I'd never had a 'proper' job before, and so I rang up my new agent and asked her to take me off the books."

Spencer had slightly more luck: "I was only given six months to get another job before I would have to go back to college. I'd managed to get myself a good agent principally on the recommendation of David Graham who introduced me to his agent. Funnily enough it was almost six months to the day when I got a part in a sit-com Alexander The Greatest. That started an extremely lucky break of work for me and I literally went from job to job. I was extremely lucky that all the jobs dove-tailed. The actor's biggest nightmare after having no work at all is several jobs arriving at once and you can only do one."

After finishing Alexander The Greatest

he went on to star in Tightrope, a programme written by Victor Pemberton with Spencer in mind. Then followed another BBC Classic series and a couple of Softly, Softly's. He also did a Disney film, Diamond On Wheels.

Other appearances to his credit include Georgian House, Pennies From Heaven and Penders Fenn - a very successful Play For Today. "The gaps between work started to get wider and wider but I still managed to survive. My armageddon arrived about five years ago when I wasn't really able to survive purely on my work as an actor and support my wife and children and so I had to look for permanent work. I'm lucky in so far as I still do freelance radio work. In twenty odd years since doing Germinal I haven't had a year yet when I haven't done a professional job of some description."

1990 could be the start of a new era for **Timeslip;** not only because of its growing popularity but also with the promise of a new series. Even though **Timeslip** hasn't been seen on television since its repeat run in 1973, more and more people are showing an interest in it. An episode was shown at the NFT in 1986 which sparked off much of the interest. **Timeslip** has since been featured in many special conventions such as Tellycon and even a special **Timeslip** mini-convention in Liverpool.

Spencer and Cheryl are amazed at the sudden revival that has grown over the past few years. "**Timeslip** was very special to Spencer and I and it's quite incredible to discover that people still remember it and can relate to it. Many of them remember things that even I'd forgotten. It's like enjoying it all over again really."

They were first aware of this new interest in 1986 when Spencer received an invitation to TellyCon, a convention celebrating science fiction television. "I really did think it was a gag to begin with and I was literally out of the country at the time so I had no way of seeing for myself. I'd spoken to Victor (Pemberton) and he'd told me that there was still a lot of interest. I must admit I had to go a little way to be convinced it wasn't some kind of wind up when we were contacted for the Liverpool **Timeslip** convention. Liverpool, of course, showed us that it was all entirely true and Birmingham (TellyCon 1988) even more so."

Rumours of a **Timeslip** re-emergence have been confirmed by Victor Pemberton who's production company have bought the rights to the show and plan to produce a new series. Victor is very enthusiastic about keeping the original people as far as possible which, without doubt, includes Cheryl and Spencer. "It would be wonderful," says Cheryl, speaking for both actors. "I think it would have to be them grown up, perhaps the story developing with their offspring or whatever, but Simon and Liz will always be us."

The mention of offspring leads on to the question of whatever happened to Simon and Liz ? Did they get married and live happily ever after as many viewers supposed ? Spencer shakes his head: "I think they would have eventually gone their separate ways. I don't honestly think they would have married."

Cheryl readily agrees: "Oh no, they got on each other's nerves too much. I think they would have come to a point when they drifted apart although remained in touch."

Twenty years is a long time in anyone's life, not least in the world of television.

Does it feel like twenty years ? "No, it doesn't," answers Spencer. "I remember Cheryl used to say to me during **Timeslip,** 'It's amazing that we'll still know each other in twenty years time' and wondering what we'll be doing. Little did we know we'd be sitting here talking about **Timeslip!**"

So with twenty years gone, a new series imminent and an old series still fondly remembered, the future looks very bright as **Timeslip** is launched into the nineties.

INTERVIEW CONDUCTED BY
JO HILLMAN & GRAEME WOOD

LUST IN SPACE

WE VENTURE INTO OUTER SPACE TO CHECK OUT B S B's SPACE OPERA, 'JUPITER MOON', BEAMING IN FROM A SATELLITE NEAR YOU...

WILLIAM SMETHURST, ex-producer of Crossroads and Radio 4's The Archers, is keen to point out that TV stations produce soaps which are set in their own locality.

Thus the London-based BBC produce EastEnders, Granada give us Coronation Street and Liverpudlian Phil Redmond is behind Brookside. Where better than **space** as a setting for British Satellite Broadcasting's new soap **Jupiter Moon!**

The series is now showing on B S B's Galaxy Channel on Monday, Wednesday and Friday nights (with a three-episode 90 minute omnibus on Saturday afternoons at 12 noon, just before William Hartnell's escapades in vintage **Doctor Who** adventures).

Whatever else **Jupiter Moon** might be it is, first and foremost, a soap opera. It's aiming for a populist audience - the same people who follow the adventures of the characters in the terrestrial soaps. Aimed at a predominately younger audience than either Crossroads or Coronation Street, **Jupiter Moon** looks more like Grange Hill in Space.

The characters inhabit a second-hand space platform (plenty of potential drama from technical faults) in slow orbit above the ice-covered planetoid Callisto in the year 2050. It may be outer space, but like any soap, there's a local pub - the Galileo Bar, which serves its own special form of alcoholic poisoning called Moonshine. The problems of these space people are familiar to anyone who follows the more earthbound soaps: unemployment (albeit in the sulphur-sodium factories on Io) and gardening (just what are the effects of Gamma Rays on Brussels sprouts in a geodesic greenhouse?).

Despite the attempt in futuristic sets, **Jupiter Moon** is a soap - and that means cheap. On a budget of £6 million for 150 episodes, the production team have to churn out three action-packed half-hour episodes every week! While cosmic dust storms and oxygen shortages will no doubt have their place in the narratives to come, the bulk of the storyline is taken up with gossip and intrigue - much like Neighbours.

With no money to speak of to pay for a decent cast, Smethurst has gone for the old staple - young (cheap) and unknown (even cheaper) actors and actresses - to crew his space-borne folly. The space station is supposed to be a European Polytechnic for student scientists (dull dialogue, or what?) and graduates, aged between 18-35. The usual space clichés are on display, particularly women students wearing body-hugging tubes which, according to one of the crew, Nikki Brooks, "makes you feel like you're walking around with nothing on". Now, that might have made the series more interesting.

Despite the low pay, over thirty actors auditioned for each of the rôles on **Jupiter Moon.** That perhaps does more to highlight the lack of employment for actors in Britain than suggest that the series is a quality product, because it's not. One thing the cast do benefit from is the flexibility of format. At the start of the series only the next 30 episodes of the 150 to come this year had been written. All the cast are competing to attract the attention of the producer in the hope of bigger parts in future episodes. The flipside of this flexibility and opportunity is the possibility of being written out very easily if an actor is not up to scratch. After all, in space, no one can hear you scream! The climax of episode ten, for example, features the women's living quarters being blown away from the main space station - a chance to ditch any unpromising characters or actresses. Other such disasters and accidents can easily be arranged, for example if a particular cast member feels he might be worth a pay rise.

The sets are the most striking thing about **Jupiter Moon.** They're designed by Paul Gilpin, needless to say on a shoestring. As well as the bar and the greenhouse/gym, the ship features a common room/canteen, the captain's bridge and a science lab. Watch for the old trick of sets being redressed to suggest other locations. That never did convince.

The writers and script editors have decided to avoid flights of fancy. **Jupiter Moon,** they claim, is set in a "realistic" future. A scientific advisor (perhaps called John Smith?) was called in to project the present forward to 2050. **Jupiter Moon** doesn't feature silver jump suits, friendly (or otherwise) aliens, or much pseudo-scientific jargon (despite the crew's occupations). In this future Mars is a space harbour, the Galilean moons of Jupiter all support human colonies and interplanetary travel is by "cold fusion".

As for satellite TV - well, it doesn't seem to have any future - at least, not on the evidence of **Jupiter Moon.**

MARK JAMES

Are YOU equipped with a 'squariel'? Do you agree with Mark's views on B S B's new space opera? Are B S B putting SKY to shame in the SF/fantasy stakes? Drop us a line with your opinions on satellite TV.

The Genesis of QUANTUM LEAP

AT the press conference launching 'Quantum Leap' in America, producer Don Bellisario (the man behind such hits as Magnum PI and Airwolf, and flops like Tales Of The Gold Monkey) felt his attempt to explain the series' premise was being lost. "It's another time-travel series" said the attendant hacks, and wrote the show off before they'd even seen it.

Quantum Leap is more than just a time-travel series according to Bellisario. "The show's premise is science fiction, but the premise is not what the show is about. It's true that we focus on a man travelling through time, but the main emphasis is on a character who turns up in a place and doesn't know what he's doing there."

The idea takes a moment to grasp. The series follows the adventures of one Samuel Beckett (Scott Bakula) who is the victim of a botched time-travel experiment. As a result he leaps from time to time in the late-20th century, inhabiting the unsuspecting bodies of other people and promptly becomes involved in their lives. The problem is he doesn't know what happened. His genie in the bottle is the often unhelpful figure of Al (Dean Stockwell), a hologram projected from the time-travel experiment to help Sam along a bit, but not too much.

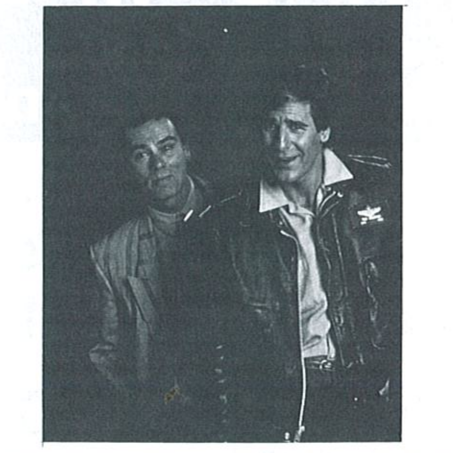
The complicated idea behind **Quantum Leap** was not something that Bellisario relished trying to sell to an uninterested network. He planned to do an anthology, but those shows were not great hits. He planned continuing characters, whom the viewers would like, and a time-travel plot twist to put his characters in an entirely different setting each week. It was the time-travel idea that turned off the networks. They'd seen too many time-travel shows come and go, losing audiences and stretching credibility. The Sixties series **The Time Tunnel** sprung constantly to mind, as did the 1982 flop, **Voyagers!** Bellisario had an uphill struggle to face, but his television track record backed him up.

"We wanted to avoid all those time-travel clichés. I used to hate it in those series when the hero would pop up on a Phoenician sailing ship one week and be in Napoleon's army the next. That was very unreal to me."

So here was a producer trying to sell another time-travel series, while claiming he hated time-travel shows. Bellisario though had enough unique twists on a well worn theme up his copious sleeves to persuade NBC to take a journey into time. "I told them the central character would not be able to travel beyond his own life-time (1953 to the mid-1990s). I further told them that since the show's theory was that the universe was finite and that matter could not be added or subtracted from a given period, that any era Sam leaps into, he would have to bounce somebody out and take their place.

"Then I had to promise that I wouldn't materialise Sam into the middle of a major historical event every week. Then, I threw in Al the hologram to go along as a sidekick. Before I, or they, knew it I had a series."

He may have had a series, but he had to have a success to convince NBC to continue the voyages of the bemused Sam Beckett. Science fiction is far from a ratings winner, so Bellisario had to play down the SF aspects of the series. "If you're only looking at the premise, then **Quantum Leap** is a science fiction show. I believe that once you get past the premise, you see what I initially intended: a dramatic anthology show which focusses on character and story rather than science fiction ideas," says Bellisario.



The first series of 13 episodes had been enough of a success to lead to a second series. Don Bellisario is the first to admit that those first 13 shows were not the most imaginative they could've done. "We didn't do stories as good as we could have done because we wanted the audience to understand the concept of the series first. There are many things we are planning to do that will be fun. We could bounce Sam in as a woman, or even a dog! But we can't have that kind of fun with **Quantum Leap** until people understand what's going on, and it always takes viewers a while to catch up on the ideas behind a series, especially one as different as this."

The second series of **Quantum Leap,** now on American screens, holds some changes in store for the regular characters. "There will be more involvement with the Dean Stockwell character. We're going to give Al more depth. We are, though, going to steer clear of historic events and stay away from the future as much as possible."

While the most adventurous episodes of the first season has Sam appear as a black man in southern Alabama, the second series has a few more unusual rôles for him to play. These include a man who returns to the States with his Japanese war bride in tow, one where he appears as a stunt man during the making of the movie Earthquake!, one as a blind concert pianist and one as a Rabbi!

With a third series in the offing, Don Bellisario thinks it might be time to start having fun with the show's format, in the hope that the audience have now got the hang of it. "We'll be able to pull out all the stops. I would like to bring Sam back as a dog. I also think it would be a nice idea to bounce him in as a baby or as an old man. We may actually get to the point where Sam starts touching on little bits of history, but not in the way that people might expect."

THE LIFES AND TIMES OF SCOTT BAKULA

The star of the series is Scott Bakula (rhymes with Dracula, apparently), rapidly gathering a following in Britain of over four million viewers a week, not bad for BBC2). As Sam Beckett he's projected about his own lifetime (from his birth in 1953 up to the near-future time of the experiment), aided and abetted by Al (played by Dean Stockwell, both pictured), who's projected holographically to Sam's side. As Bakula says, "Once you get over the basics, and realise we're not dealing with fancy spaceships and all kinds of gadgets, **Quantum Leap** really becomes, in many ways, quite a simple show!"

So far in the UK we've seen Sam Beckett as a test pilot, a minor-league baseball player, a Mafia hitman, a seventy year old black man in the 50's South, a country vet, a 50's acne-ridden teen, a regional theatre understudy, a football jock and an 80's mother. That's right, a woman! Bakula comments: "Dean Stockwell (nominated for a Golden Globe TV Oscar for **Quantum Leap**) gets to wear all these great modern clothes, and when I finally get some stuff from wardrobe it's for a woman! I've got to deal with her life, her kids, whatever happened with her."

Scott Bakula never had any of these lives to live. Brought up in the suburbs of St.Louis he confidently expected to follow in his father's footsteps as an attorney. He played some sports and was heavily involved with a band at school, but it was while studying drama at the University of Kansas that he was bitten by the acting bug. Soon he appeared in a stage musical, drawing on his love of singing (ably demonstrated on several **Quantum Leap** episodes) in Marilyn: An American Fable.

While **Quantum Leap** has had a fairly good press response, although one British TV critic suggested the series would have to be less American to win viewers, it has brought some complaints. "We were accused of breaking the rules of time travel! Just what are those rules? Do they vary from state to state, country to country, planet to planet? Is William Shatner going to come and arrest us because we've violated several science fiction ordinances?"

Input into the series is something Bakula is interested in, hoping one day to write and direct a leap. "Some day, time permitting, but right now (half way through the second series) we're too up against it every week."

Bakula is not new to series TV, nor to TV SF. He popped up regularly in the comedy show Eisenhower And Lutz, recently on Channel 4. He also featured as the lead in two SF series pilots which never made it to a regular series.

"Most of the effects on the series concern Dean's character. I hadn't done a lot of blue-screen (CSO) before this. We do it so much now, it's become like second nature. The biggest effect I'm involved in are the mirror shots. They can be incredibly complicated."

The series producer has suggested he'd like to see Bakula return as a dog. How does the star himself feel about this prospect? "I would love to do stuff like that. I would love to come back as a baby in a crib. We can do that. This year we don't want to throw too much wild stuff at the audience, though. Further down the line we can try anything." Hopefully the series will be given the time by the NBC network to develop some of these ideas. "I love **Quantum Leap,**" says Bakula, "and I would be perfectly happy if we ran five or six years."

MARK JAMES

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DOES A TELEVISION PROGRAMME NECESSARILY HAVE TO TIE-UP ALL LOOSE ENDS IN A PLOT IN ORDER TO ENTERTAIN? SHAMS UDDIN EXPLAINS THAT RECENT 'DOCTOR WHO' ISN'T THE FIRST FANTASY-RELATED SERIES TO FALL SHORT ON THE PLOT EXPLANATIONS AND YET STILL MAINTAIN A CULT FOLLOWING...

FANTASTIC EXPLANATIONS

There has been much condemnation among fan circles regarding the fact that recent stories made little or no sense, and that there were too many inconsistencies. Each of last season's **Doctor Who** stories have had occasions in which the viewer has had to account for the lack of explication through their own **imagination**. The question is does this however detract from the enjoyment of the programme by the general viewer and/or make the show unbearably insulting to the regular viewer? I personally believe that for a regular viewer, who does make the effort to tune in every week to such a demanding show, gains more by allowing their imagination to run freely in the captivating environment the story has set.

The series has for years been fighting a very interesting battle The battle between trying to secure a greater audience base and thus re-establish its once great popularity or alternatively satiating its existing faithful following. Afterall, inducing the impatient general viewer of today is surely an important criterion by which the success of a television series can be judged. The converted regular viewer however is far more tolerant, and sub-consciously compensates for faults and shortcomings that are obvious to everyone else. One frankly does not view something they love with the same impartiality as something they are indifferent to. Ideally such conflicts should end in a perfectly balanced compromise. It appears that with the last season of **Doctor Who** we have seen a gallant attempt at achieving this balance.

There has been a lack of dwelling upon complicated and as seen in the past, somewhat unintelligible explanations. This has allowed stories to visually flow far quicker and therefore must have proved more entertaining to the casual viewer. The fast and exciting pace set from Episode 1 of **Battlefield** hardly faltered until the final episode of **Survival**. There is now, plainly, considerably more value in each episode of **Doctor Who**, to suit the more impatient and demanding audiences of the moment. Comparing **Curse of Fenric** to the recent classic video release of **The Dead Planet** exemplifies the difference in pace and excitement.

On the other hand Doctor Who no longer offers any clear cut explanations that its devotees have become accustomed to, causing the disappointment and the main reason for these criticisms. However sadly, due to the move away from using any real Science-Fiction concepts in the programme, the recent stories can be referred to as **Pure Fantasy**. Most Fantasy programmes, such as the brilliantly thought provoking American Series **The Twilight Zone** do not need even make any attempt to explain how and why these events are happening, yet the viewer is still intrigued and stimulated by the bizarre occurrences in each episode. Other Fantasy programmes such as **Robin of Sherwood & Beauty and the Beast** make their explanations in terms of magic and the supernatural. These have proven extremely popular, yet I doubt that any viewer subjects these programmes to the same feasibility analysis that **Doctor Who** is subjected to, by its critics.

Another very entertaining Classic Fantasy series that did not consider explanations to be of any priority was **Sapphire & Steel**. I challenge anyone who has followed this series in its entirety to convincingly explain exactly Who **Sapphire & Steel** were? Where did they come from? What exactly were these strange forces that they were continuously fighting? What special powers did they have? In fact there was really no aspect that was explained clearly. However this lack of explanations did not detract, in any way, from my own and many other viewer's enjoyment of this wonderful series. The local situation was always well defined, the motivations of the characters were easily identifiable and need for intervention by **Sapphire and Steel** was never in doubt.

The same characteristics can be attributed to Season 26 stories. We know that the Doctor must prevent **Morgaine** from retrieving Excalibur!! We appreciate that the Destroyer must not devour our Planet. We realise that **Light** must not be allowed to use his power to reverse the effect of Evolution. We understand that **Fenric** must be defeated absolutely this time. And finally we acknowledge the need to prevent innocent humans being kidnapped by feline creatures. At a simplistic level each of these stories is consistent and the viewer does not have time to wonder about unimportant trivialities.

However once each story has been analyzed frame by frame, the existing inconsistencies and the vagueness of the explanations are most apparent. It is however extremely difficult to pick up on these on initial observation!! Therefore to the average viewer that does not spend time reviewing episodes, there should be nothing inhibiting their enjoyment of the programme. The general rebuttal applied in this case is that the viewer will become confused and disillusioned and thus losing interest in the programme. However this is contradicted by the extremely **high** Audience Appreciation Figures (which could ensure the series' future) for the complex and ambiguous **Curse of Fenric.**

Doctor Who is a television series that has great flexibility in its format, and thus has proven (and should go on proving) popular among all its wide audience. Its purpose surely is to provide good entertainment and keep a general viewer of television interested and stimulated for the duration of its transmission. However, as with all great pieces of work, if the viewer gains more by interpreting it using their own intelligence, then that is surely a bonus.

It is worth recognising the fact that for the first six seasons of **Doctor Who**'s existence, the true identity, abilities and origin of the principal character were not explained. Why is it that today's fans demand to know the motivations and raison d'etre of not only **the Doctor** but of other characters such as Morgaine, Fenric etc.? Hypothetically speaking, if the programme was launched this year with its original content of mystery and unpredictability (which did actually catch the imagination of the public in 1963) the fans, of what in fact would be the same programme, would probably not appreciate it.

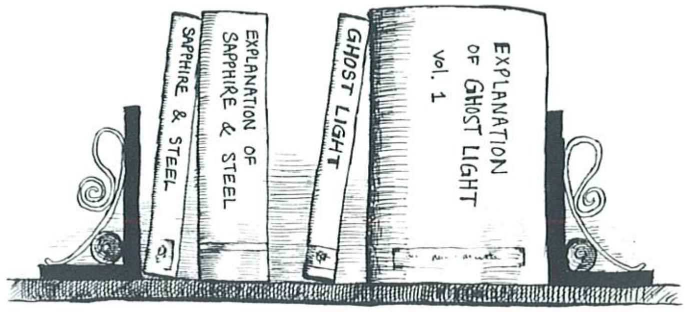
I can not claim understanding of general viewing habits. However, I base the following suppositions on my experiences with the programme on current **British** Television that closest resembles **Doctor Who**. I watched the first feature-length episode of **Quantum Leap** without any form of expectation. Initially I found it most confusing but by the end of this episode I understood the basic assumptions that I needed to accept in order to enjoy the programme: Some Time Experiment conducted by our super-academic and charismatic hero has gone wrong. He finds himself in different time zones with the ability to take over other people's bodies yet it is fate that has control over where and in whom he will end up next. His only hope of return to his own natural state is by achieving the task that some divine entity has assigned to him. Once I had accepted this, I found that I enjoyed the programme immensely despite its typical American sentimentality. The personal aspect of time-travelling within the confines of your lifetime was also fascinating as was the implausible but original idea of taking over someone's body to guide them through a difficult period of their life. In short, I have become a regular viewer.

Thus in my view, when a viewer begins to watch a science/fantasy programme such as **Doctor Who**, there are certain fundamental elements that he must come to terms with. The most obvious example of this is the concept of the Police Box/Tardis being bigger on the inside than it is on the outside. The explanation for this, which is made far too rarely (for the casual viewer), involves transcendental dimensions. How many viewers have the knowledge to understand such a complicated scientific theory?. This together with the fact that the Tardis can travel anywhere in Time and Space are by far the most difficult conditions that the viewer must accept.

Those that cannot deal with this, will not take the programme seriously until they can appreciate these basic assumptions. They can no longer be as concerned by how something is achieved, but are probably only partially interested in events they see happening and whether or not they are fun and entertaining to watch. It is the conversion of these viewers into regular viewers that will increase support for the programme and thus Season 26 has attempted to cater more for this form of viewer. On the other hand those viewers that are intrigued by the imaginative concepts, will invest more time in understanding what a story is about. They will come to accept the domain of alien advanced technology and thus a whole spectrum of current scientific possibilities will be extended by the realms of Science-Fantasy.

As fans and hence the critics in question, can only emerge from the latter category, it is questionable how they can accept the farfetched and imaginative concepts that are cemented into the series, such as a Police Box travelling through Time and Space, yet will dismiss any plot elements that are not substantially clarified. The general problem is that these critics are too retrospective. They will point to the fact that stories prior to last season more or less make sense and are consistent yet those of this season plainly are not. Is it possible that these critics have become so accustomed to (or spoilt by) having every plot detail being spelt out to them that they can no longer cope with anything that requires them to use their imagination?

Season 26 has been a thoroughly entertaining and by far the most thought-provoking Season of **Doctor Who** in recent years. Its ratings may have been disappointing, but its content has been highly appreciated by the general public. It should not be dismissed out of hand because its stories do not pause to explain what is happening but provides the viewer with a continuous burst of action and excitement that ought to be maintained on its return.


SAPPHIRE & STEEL
EXPLANATION OF SAPPHIRE & STEEL
GHOST LIGHT
EXPLANATION OF GHOST LIGHT vol. 1

AS FIRST HINTED AT by DWB (ref:#74), Sophie Aldred does not expect to be returning to 'Doctor Who', and Sylvester McCoy believes the show will never come back, with or without him. And from what we have been officially told, 'Doctor Who' will remain off the air for at least eighteen months and the BBC is making vague promises about a major rethink to ensure that it will last "another 26 years". To all intents and pruposes, the regular cast appear to have been sacked.

Ever get the feeling you've been here before ? Of course you do, because the effect of all this is to render McCoy's tenure utterly futile. We are back where we were in 1985/6, when Michael Grade was making almost identical promises.

It would appear that the BBC has panicked. Contrary to Controller Jonathan Powell's extravagant promises in 1987, the new era and its Doctor have not won back lost viewers - ratings are consistently lower than when Colin Baker piloted the TARDIS into battle against the all-powerful The A Team. Faced with independent producers all keen to start from scratch with their own Doctors and companions, the BBC has abandoned the man Powell once called "the best Doctor Who (sic) we've ever had". They are imposing change, because the last round of changes they imposed **didn't work!!** This has been the pattern of **Doctor Who**'s recent history, and one cause of its problems.

Since Season 21, **Doctor Who** has been in a permanent state of flux, so frantically and continually changing casts, time slots, formats and styles that viewers have been denied any chance to settle down with each new style for, as fast as they did, it changed into something else! Whenever the problems of the latest rethink were ironed out and the new format started to bear fruit, further changes would wash away these paltry gains. For every step forward, **Doctor Who** has been kicked two steps back, with appalling results - two incarnations wasted, and four seasons that might just as well have never happened.

Few would deny that **Doctor Who** has lost its high profile status. The production team must take a lot of the blame for this, but in the latter Eighties their job **has** been made harder by persistent managerial interference which has ordained ill-considered changes, usually at the worst possible times...and whenever the revamp failed to bring viewers immediately flocking back, the BBC would then implement **more** changes - before their previous rethink even had **time** to stabalise!

Many would argue that **Doctor Who** survives with change, but I would challenge that. I believe that much of **Doctor Who**'s institutional status, especially in the 1970's, was built on its stability which was, in turn, a product of longer seasons, and an atmosphere in which the show's continuation was never in doubt.

Doctor Who survived by evolution, not revolution. Changes were neither as frequent nor as frantic as today. Looking back, a recurring three-stage cycle is evident; experimentation, consolidation and capitalisation. Newcomers to the show spent their early stories discovering, by trial and error, how to make their mark on **Doctor Who** and what they could or couldn't do. Eventually, after a few changes, they consolidated their achievements with some last "fine tuning". Finally, with the show almost exactly as they wished it, they capitalised on their earlier work and the show rode the crest of a wave, producing a stream of quality stories with few or no major changes to disturb the peace. It is these latter periods of stability and success which produce classic eras that stick in the public mind - Pertwee/Manning and (T)Baker/Sladen, for instance - on which **Doctor Who**'s popularity was built; not times of change, but the times just afterwards.

This cycle worked because longer seasons allowed it to, and it held distinct advantages which I will come to later. Sadly, it has not been the pattern of **Doctor Who**'s latter days - managerial interference has systematically eroded the three stages outlined above.

The bi-weekly slot was a mistake. Prior to it, **Doctor Who**'s 'carved-in-stone' timeslot was a major factor in it becoming a 'fixed point' in British life. To quote a non-**Who** fan I know, "**Doctor Who** was always there" - 26 Saturdays a year, without fail. Families hardly had to make a conscious decision to watch it! Under the bi-weekly regime, it was harder to keep track of the show, especially when it changed days every year, and it was easy to forget **Doctor Who** altogether during the yawning nine month gaps. Cramming seasons into 13 weeks also undermined the regular cast - Davison's 74 episode run (counting **The Five Doctors** and **Resurrection of the Daleks** as four-parters for purposes of comparison with other Doctors) seemed even shorter than it actually was because, in his entire three years, the fifth Doctor was actually on-screen for just **nine months**!

This problem has dogged most 80's regulars, growing worse as seasons have got shorter. Characters like Jo Grant, the Brig, Sarah and the third and fourth Doctors are integral to our collective national memory of 70's television - not just because they were all around for a long time, but because of how **often** the audience saw them during that time. The best friendships are built over time, by months and years of regular contact. The powerful hold which Jon Pertwee, Tom Baker et al have on the national memory is largely attributable to the 'always there' factor. After seeing a character every Saturday for six months over a period of three years, you knew them as well as your own family! They were our friends. Recent Doctors and companions have been our acquaintances, seen only fleetingly a few times a year - and, it seems, that as soon as you do start getting used to a Doctor or/and companion, they either leave or get sacked! As a result the show no longer has a public face - Katy Manning and Jon Pertwee / Tom Baker and Elisabeth Sladen were seen so often that the public soon associated their faces automatically with **Doctor Who.** The vast majority knew and recognised the current Doctor and companion. Who, in the late Eighties, could say that of either (C)Baker/Bryant **or** McCoy/Aldred ? Sophie claims to get more recognition for Corners!!

Davison's Doctor and Tegan provided identifiable 'fixed points' amidst the bi-weekly storm, but Davison himself was further undermined by a script editor who never understood the very Bidmead-esque fifth Doctor. Instead of experimenting, consolidating and capitalising, Davison found his Doctor at once, then spent his second season trying to regain the impact of his initial work. To his credit, he gave immaculate performances under very frustrating circumstances and soon regained lost ground. Sadly, by then, he was so disillusioned that he'd decided to go, and troubles **really** began!

Doctor Who had already been through premature experimentation - when it should have been reaping the benefits of Bidmead's achievements, Saward's arrival had thrown it off course - but by Season 21 things were coming together again. Davison was again the Doctor of subtle presence and power seen in his first season, and a new sense of direction was evident. After Tegan and Turlough departed, in too-rapid succession, Davison and Peri demonstrated a promising rapport with the potential of a new Pertwee/Manning. If **Doctor Who** had followed its usual pattern, it would've carried on into one of the classic periods of stability which stick in the public mind. If only Davison had done that fourth season, the show's entire history since would have been so very different...

His departure cut all that short, and prematurely plunged the show into renewed experimentation, made worse by Tegan and Turlough's loss - in just nine weeks the entire regular cast was replaced. Previous new Doctors had arrived among reassuring familiar faces. Colin Baker's only support was Peri, still very much a stranger to her audience. Colin was further undermined by debuting proper in the season's final story. If it had been any good, and Colin had been an endearing and good-humoured Doctor, this might have been acceptable - but the story stank and the scripted regeneration trauma reduced the Doctor to a rampaging psychotic for most of the story. Many viewers were convinced that both this new era, and new Doctor, were awful.

Colin wasn't the first Doctor to meet an unenthusiastic reception (remember Tom Baker's initial lukewarm response ? - Ed), but the others had a whole season ahead of them in which to develop their true interpretation and win over sceptical viewers. Colin's audience had **nine months** in which their dislike for him could become outright rejection!

The show desperately needed prolonged stability, there had been too much change too quickly, and things had to calm down. Instead, the BBC ordered a change to 45-minute episodes, necessitating a complete reappraisal of pace and structure at a time when all of Saward's attention **should** have been on nurturing and supporting the new Doctor and companion. Even worse, the season was written in only the time allowed for a standard season and, as a result, Colin and Peri were hopelessly neglected and the format change was botched because it had to be rushed. Writers clearly needed more time to get to grips with the new length as many scripts went to studio long before they were ready. The return of Saturday nights where ITV now held supremacy was, ironically, the killing blow.

Grade's intervention, though, was still unjustified. After all, Season 22 was hardly the **first** rotten season of **Doctor Who**! Yet such was the show's evolutionary tradition that disastrous seasons were usually followed by successful ones. Even by **Revelation of the Daleks** there were signs that the pacing and characterisation problems were sorting themselves out, and the same would probably have been true of the excessive violence, given time. According to all **Doctor Who**'s historical precedents, the aborted Season 23 **would** have been better. Grade didn't even review the scripts to see if this might be true. It is impossible to believe he was motivated by concern for **Doctor Who.** All his interventions seemed calculated for maximum publicity.

In the end, the revamp was a damp squib, producing changes which could just as easily have been decided on in a week without all the trauma of an 18-month break. Contrary to the BBC's assertions, the team did **not** need a whole year to plan the return to the 25-minute format. In fact, such a break would've been far more useful a year earlier, when Saward was struggling with the 45-minute format!

Grade could have improved **Doctor Who** in one stroke; without a break, without any fuss, without all the adverse publicity of the suspension - he had simply to replace an increasingly jaded production team and end the period of stagnation which the show had drifted into. He chose to take the other route, which he **must** have known would draw adverse comment and be of no benefit to the show. One can only conclude that he knew full well what he was doing.

Only one good thing came out of the hiatus - the blossoming of the Doctor/Peri relationship. Unfortunately, the show again failed to capitalise on its gains. No sooner had Peri matured into a likeable, three-dimensional character than she was written out, replaced by the worst example of miscasting ever devised; the character with no character, Mel Bush.

To give Grade his due, even **he** was acutely embarrassed by the failure of his much-vaunted "revamp". But again, typically, when presented with a choice between actions which would gain publicity or actions which would benefit the show, he took the publicity course, sacking Colin Baker rather than the producer and script-editor. After all, everybody knows who Colin Baker is. If you sack him, they really think you're **doing** something! But who on earth, apart from the fans, is going to notice if Michael Grade sacks John Nathan-Turner ?!

Quite honestly, the last thing the show needed after eighteen months off air and a change of companion was a change of Doctor. And if Sylvester McCoy was undermined by an inexperienced script-editor and scripts insufficiently tailored to his character, he was virtually destroyed by another result of the hiatus - for Grade did **Doctor Who** no favours at all when he cynically cut the seasons down to a measly fourteen episodes.

VIEWERS MAY BE INTERESTED TO KNOW THAT THE DOCTOR IS THE ONE IN THE HAT
BBC1

Long seasons were **Doctor Who**'s backbone. As I've said, they heightened the show's presence in people's lives, allowing them to become more familiar with the characters who were also guaranteed longevity, even if they only did one season. Mary Tamm ran up six episodes more than Bonnie Langford could in eighteen months! By now, Sylvester would have had 78 episodes to his name, not 42.

There was no pressure on character development back then, which could be done realistically and methodically over a year, not crammed into 14 weeks. The odder experiments of newcomers to the show could be neatly balanced by more traditional material, so viewers were not alienated by change. The show's boundaries were expanded by stealth - writers could try something daring and, if they got away with it, they could go a bit further the following season. Thus **Doctor Who**'s range steadily expanded without most people being consciously aware of it. That vast range could be better demonstrated in 26 weeks than in 14, making it easier to produce 'something for everyone'. And there were distinct advantages for Doctors, who played the part almost continuously throughout their tenures and whose performances therefore became instinctive with the character becoming like a second skin and with few chances for jarring, radical change. Tom Baker in Season 16 is very different from Tom Baker in Season 13, but it's impossible to tell where one performance gave way to the other - the change evolved over **time**.

By contrast, McCoy has given different performances each year. Shorter seasons have worked against him finding his Doctor as his predecessor did. He even admits that his early performances were far too comedic. Earlier Doctors would still have had time to correct such initial misjudgements and end their debut year on a high note. By the time Sylvester realised his mistakes, it was too late! So, write off year one and try again...but many viewers were already lost, convinced that the new Doctor was a trans-galactic half-wit/clown.

Sylvester began his second season with firmer ideas of what he wished to achieve, but he still needed time to focus them - time he was denied by the season's brevity. All year he worked towards his Doctor and it is not without reason that his most restrained, Doctor'esque' performance came in **The Happiness Patrol** - the **final** story of the recording block. He was tantalisingly close to getting his performance perfect. Ideally, he needed to go straight on to another story to capitalise on this, but of course he couldn't.

He began Season 26 from a firmer base but couldn't quite pick up where he'd left off, and again his finest performance comes in the last story of the recording block - **Ghost Light.**

There have been other problems. It was natural that Andrew Cartmel wished to experiment with the show and test its limits during his first season, but the limited episode count dictated that there was no time for 'safer' stories to balance out Cartmel's avant-garde extravaganzas and so a great many viewers turned off, muttering bewilderedly that "It just isn't the same show any more!". In his second year Cartmel, just like Sylvester, got nearer to getting within the grasp of **Doctor Who,** but it wasn't until his final year that he got into his stride and the Cartmel approach really started to work. It had taken him and McCoy **two years** to achieve what their predecessors had been able to do in one.

There has been too much pressure on the production team. With a further season always a matter for doubt, they were forced to cram **everything** into the current 14 episodes. Witness Ace's recent astonishing character development, which was certainly impressive but which rendered everything else in the season subordinate - plots and Doctor included! Season 26 desperately needed a few extra, less Ace-orientated stories for us to catch our breath and take stock.

None of this detracts from Season 26 however. It was a triumph for Sophie Aldred, and even Sylvester began to win me over. Recent interviews suggest his increasing grasp of the rôle and, given a sustained period of work he **could** have found the darker, more tragic Doctor he speaks of. In Season 26 he so nearly got it right, as did the whole show. It was **working,** for the first time in years.

Yet now, it seems this promising new era is already over, terminated on a whim, leaving McCoy the shortest-reigning Doctor of all (in terms of actual screen time). Sophie's 31 episodes is quite respectable, but not nearly as impressive as the 55 episodes she could once have amassed in her 2½ years, nor enough to do justice to her uniquely complex character.

The sacking of another Doctor would also confirm a nasty precedent. At the height of **Doctor Who**'s popularity, it was unthinkable that Doctors could depart without a regeneration story - their rare 'deaths' were times of great emotion handled with appropriate gravitas, as were companion's farewells. Now, two Doctors have been casually dumped, and companions can come and go without explanation, as if interchangeable.

There is no way of rebuilding **Doctor Who**'s popularity. If it is to thrive again it needs stability; it needs some of its old certainties back, and for that it needs longer seasons. It's generally agreed that Davison left too soon, yet the BBC's actions have ensured that his successors reigned for even shorter periods - each incarnation lasting less than the one before, with consequently less impact and less chance to find his own Doctor and make it work.

There are vast amounts of unfinished business to tidy up. We **need** Sylvester, at least for one season more, and it would be ridiculous to lose Ace just after a season has been devoted to major development work on her character. Anyway, they both deserve proper exits. The central characters of a show should not be casually dismissed without explanation, like two-bit extras. Such an attitude insults both audience and actors.

There are great benefits to be reaped from the enormous improvements made in Season 26. After a long, hard struggle, the team nearly hit on the winning formula. If the show starts again from scratch, all of this will have been for nothing - McCoy's era might as well never have happened. It would be like putting a car in for a service, then sending it straight to the scrapyard when the job was finished!

I'm not saying change should never happen, but recently there's been too much, and all too brutally abrupt. Audiences have been alienated because they cannot get a fix on what **Doctor Who** currently is. It must get back to evolving and the best start would be a 20-episode season in 1991, **with** Sylvester and Sophie! **We need 'em!** Some worthy gains have miraculously been seized out of chaos - let them not be lost **again.**

Apart from anything else, if the seventh Doctor stops now, he will have been around for exactly the same number of episodes as...Adric! And that is **not** right, not right at all!!

TIM MUNRO

THE COMPLETE GUIDE TO DOCTOR WHO IN THE ARCHIVES

WILLIAM HARTNELL EPISODES

	PILOT EPISODE:		
	AN UNEARTHLY CHILD	all	(1)
S1	AN UNEARTHLY CHILD	all	(4)
	THE DEAD PLANET	all	(7)
	EDGE OF DESTRUCTION	all	(2)
	MARCO POLO	none	(7)
	THE KEYS OF MARINUS	all	(6)
	THE AZTECS	all	(4)
	THE SENSORITES	all	(6)
	THE REIGN OF TERROR	1,2,3,6	(6)
S2	PLANET OF GIANTS	all	(3)
	DALEK INVASION ' EARTH	all	(6)
	THE RESCUE	all	(2)
	THE ROMANS	all	(4)
	THE WEB PLANET	all	(6)
	THE CRUSADE	3	(4)
	THE SPACE MUSEUM	all	(4)
	THE CHASE	all	(6)
	THE TIME MEDDLER	all	4)
S3	GALAXY FOUR	none	(4)
	MISSION TO ' UNKNOWN	none	(1)
	THE MYTH MAKERS	none	(4)
	DALEKS' MASTER PLAN	5,10	(12)
	THE MASSACRE	none	(4)
	THE ARK	all	(4)
	CELESTIAL TOYMAKER	4	(4)
	THE GUNFIGHTERS	all	(4)
	THE SAVAGES	none	(4)
	THE WAR MACHINES	all	(4)
S4	THE SMUGGLERS	none	(4)
	THE TENTH PLANET	1,2,3	(4)

PATRICK TROUGHTON EPISODES

	POWER OF THE DALEKS	none	(6)
	THE HIGHLANDERS	none	(4)
	UNDERWATER MENACE	3	(4)
	THE MOONBASE	2,4	(4)
	THE MACRA TERROR	none	(4)
	THE FACELESS ONES	1,3	(6)
	THE EVIL OF THE DALEKS	2	(7)
S5	TOMB OF CYBERMEN	none	(4)
	ABOMINABLE SNOWMEN	2	(6)
	THE ICE WARRIORS	1,4,5,6	(6)
	ENEMY OF THE WORLD	3	(6)
	THE WEB OF FEAR	1	(6)
	FURY FROM THE DEEP	none	(6)
	THE WHEEL IN SPACE	3,6	(6)
S6	THE DOMINATORS	all	(5)
	THE MIND ROBBER	all	(5)
	THE INVASION	2,3,5,6,7,8	(8)
	THE KROTONS	all	(4)
	THE SEEDS OF DEATH	all	(6)
	THE SPACE PIRATES	2	(6)
	THE WAR GAMES	all	(10)

All the above episodes currently in the archives exist as 16mm black and white telerecordings, except for the following -

DALEK INVASION ' EARTH	5
THE WHEEL IN SPACE	6
THE DOMINATORS	3
THE MIND ROBBER	5
THE SPACE PIRATES	2

- which exist as 35mm black and white telerecordings. All but two of the Hartnell/Troughton episodes no longer survive in their original format which was 405 line 2 inch master video (AN UNEARTHLY CHILD to THE ICE WARRIORS) or 625 line 2 inch master video (black and white only - THE ENEMY OF THE WORLD to THE WAR GAMES, apart from THE DEAD PLANET 4 and PLANET OF GIANTS 3. These two episodes were wiped for re-use shortly after transmission, but not before telerecordings were made on black and white film. These were achieved by pointing the film camera at a flat-screened TV screen, upon which the episode was played.

THE DALEKS 4

(this was recorded over two separate studio blocks a week apart - 6/12/63 and 13/12/63. The finished footage required editing that was too complex for video tape - then in its infancy - to manage) ...and

PLANET OF GIANTS 3

(this was compiled from the already recorded episodes 3 and 4 upon the request of producer Verity Lambert, thus shortening the story's length from 4 episodes to 3. Again, editing too complex for video was required).

The method of transferring the video footage to film was, again, telerecording, so first generation copies (i.e. 405 line 2 inch black and white videotape) of these two episodes have never existed, let alone been screened. These 35mm prints have been telerecorded down a generation again, this time on to 16mm prints, to form the copies the BBC have today.

The BBC Archives also hold several 'Doctor Who' episodes from this era that were dubbed into Arabic for sales overseas. These are -

EDGE OF DESTRUCTION	1
THE KEYS OF MARINUS	1
PLANET OF GIANTS	2
PLANET OF GIANTS	3
DALEK INVASION ' EARTH	1
DALEK INVASION ' EARTH	6

- although what an Arabic Dalek sounds like, I can't imagine!

NOTES

The Pilot Episode - AN UNEARTHLY CHILD: An untransmitted version of AN UNEARTHLY CHILD episode 1, with a few minor script and effects changes. Exists as a 16mm black and white telerecording. Also preserved is the re-shoot conducted of the TARDIS scenes onwards

THE DALEK INVASION OF EARTH: The transmitted trailer for episode 1 exists on the film print of the same episode

THE WEB PLANET: Episode 6 also remains as an oversea's version on 16mm black and white film, with the closing caption reading "Next Episode - THE SPACE MUSEUM"

THE FACELESS ONES: Episode 1 is an incomplete print. The copy the Archives hold was returned from Australia, after the Australian censors had had their way with it. The edited scenes are the shooting of Inspector Gascoigne and the slow-panning shot of the disfigured Chameleon at the end of the episode

THE ABOMINABLE SNOWMEN: Separate film sequences for Episode 2 also exist on 35mm film. These are not telerecordings, but the actual spools shot on location. As such, these are the oldest surviving original prints of 'Doctor Who' material.

CLIPS FROM MISSING EPISODES

GALAXY FOUR Episode 1: 30 second clip exists of the Doctor talking to Maaga on the documentary "The Lively Arts - Whose 'Doctor Who'" transmitted 3/4/77

THE DALEKS' MASTER PLAN Episode 2: An extract without sound exists on 35mm black and white film (30 seconds approx.)
Episode 4: 15 second clip of the Daleks burning their way through the jungle with incorrect soundtrack
Episode 4: 30 second clip of Katarina's death scene on the 5/11/73 edition of Blue Peter

THE TENTH PLANET Episode 4: 10 second clip of the Hartnell/Troughton regeneration on the 5/11/73 edition of Blue Peter

THE POWER OF THE DALEKS Episode 4: An extract lasting 40 seconds approx. exists of the Daleks emerging from their shuttle, screened on the 27/11/67 edition of Blue Peter
Episode 5: 5 second clip of the Dalek production line

THE HIGHLANDERS Episode 1: 3 second clip of the Doctor coming out of the TARDIS

THE MACRA TERROR Episode 2: The Doctor running from the camp, re-used in THE THREE DOCTORS Episode 1

THE EVIL OF THE DALEKS Episode 7: 3 second clip of Dalek models

FURY FROM THE DEEP Episode 7: 10 second clip of the TARDIS falling into the sea, re-used in THE WAR GAMES episode 10.

NB: For the Blue Peter edition dated 5/11/63, the film prints of THE TENTH PLANET episode 4 and THE DALEKS' MASTERPLAN episode 4 were requisitioned and supplied to the Blue Peter production office at Television Centre. The prints vanished subsequent to transmission, never to be seen (officially) again. Maybe this had some bearing on the policy of "safety copies".

SURVIVING CLIPS
(Clockwise) Galaxy 4 episode 1, The Daleks' Master Plan episode 4 and The Tenth Planet episode 4

JON PERTWEE EPISODES

		← COLOUR VIDEO			→	← FILM →	
S7	SPEARHEAD FROM SPACE					all	
	Dr.WHO AND THE SILURIANS				all		all
	THE AMBASSADORS OF DEATH	1			2,3,4,5,6,7		all
	INFERNO			all	all		all
S8	TERROR OF THE AUTONS				all		all
	THE MIND OF EVIL						all
	THE CLAWS OF AXOS	1 4		1,2,3			all
	COLONY IN SPACE			all	all		all
	THE DAEMONS	4			1,2,3, 5		all
S9	THE DAY OF THE DALEKS	all					
	THE CURSE OF PELADON		all	all			all
	THE SEA DEVILS	4,5,6		all	1,2,3		all
	THE MUTANTS	3,4,5,6		1,2			all
	THE TIME MONSTER	6		all			all
S10	THE THREE DOCTORS	all					
	CARNIVAL OF MONSTERS	all					
	FRONTIER IN SPACE	all					all
	PLANET OF THE DALEKS	1,2, 4,5,6					all
	THE GREEN DEATH	all					
S11	THE TIME WARRIOR	all					
	INVASION OF THE DINOSAURS	2,3,4,5,6					1
	DEATH TO THE DALEKS	2,3,4	1	1			
	THE MONSTER OF PELADON	all					
	PLANET OF THE SPIDERS	all					
		A	B	C	D	E	F
				← NOT TRANSMITTABLE IN THE U.K. →			

A - 625 LINE 2 INCH MASTER VIDEO

These are the original master tapes for all stories from Dr. WHO AND THE SILURIANS to PLANET OF THE SPIDERS (this means that THE AMBASSADORS OF DEATH episode 1 is the oldest surviving orginal master videotape of a 'Doctor Who' episode). All episodes between these two stories were originally transmitted from these tapes, but many have since been wiped or junked (or lost!)

B - 625 LINE 2 INCH CONVERTED VIDEO

Slightly sub-standard master tapes obtained from taking copies from 525 line 2 inch master video. The 525 line (NTSC) videos have to be converted to 625 line (PAL) tapes

C - 525 LINE 2 INCH MASTER VIDEO

Tapes first produced in the seventies for the American market. These were copies from the 625 line tapes (which existed at the time) and sold overseas by BBC Enterprises, but have since been returned over the years to replace the missing colour videos. All Jon Pertwee stories have been sold at some point, to America in the 525 format, but only a few have been returned to the BBC. The rest may still exist somewhere. 525 line tapes cannot be broadcast in this country without first being converted - a very expensive and time-consuming process. Only 5 'Doctor Who' episodes have been converted to date

D - SONY U-MATIC 525 LINE VIDEO

Off-air recordings from American transmissions of the episodes. Can be converted to 625 line video, but copies are not good enough for broadcasting, although home video releases may be considered

E - 16mm COLOUR FILM

The format for SPEARHEAD FROM SPACE which was recorded entirely on film due to industrial action at the BBC. These are the original master "tapes" for this one story

F - 16mm BLACK AND WHITE FILM-TELERECORDINGS

Again, these tapes were produced in the seventies by BBC Enterprises for overseas sales to countries that had not yet adapted to colour television. These telerecordings were made by the primitive method of pointing a black and white film camera at a large, flat-surfaced TV screen, upon which the episode in question was played. These copies were also taken from the 625 line master tapes, which still existed at this point.

*The film prints in the archives of the Pertwee era only have all been returned to the Archives from BBC Enterprises. In the mid-seventies the BBC Archives contacted BBC Enterprises to see if they could help plug the gaps in the Archives' collection of film prints. At this time most of the Jon Pertwee stories from Seasons 7-9 were completely missing. All Enterprises had at the time were the 14 stories from the Pertwee era on black and white 16mm film. This was more than the Archives had, so they requisitioned them at once. Subsequently, colour copies of most of these episodes have since turned up

NOTES

Dr.WHO AND THE SILURIANS: The black and white 16mm film print of Episode 7 also contains a copy of the specially shot trailer for THE AMBASSADORS OF DEATH Episode 1

INFERNO: The colour 525 line videotape of Episode 5 includes a scene of the eruption survivors crowded round a radio. The announcer is played by Jon Pertwee. This scene was never transmitted in the UK

THE CLAWS OF AXOS: A 90-minute, 625 line 2 inch master videotape with all studio recorded scenes for all 4 episodes also exists. This includes the originally shot title sequence for this story, with the working title 'The Vampires from Space' captioned in, instead of CLAWS OF AXOS

THE DAEMONS: The colour U-matic copy is from a compilation screening in America. It has been re-edited, again on U-matic, as a five-part story, but has edited opening titles and closing credits of Episode 5 on all prints

THE CURSE OF PELADON: The colour 625 line converted videotape is edited into the two-episode, fifty-minute version as transmitted in the series 'Doctor Who and the Monsters'(1982)

CARNIVAL OF MONSTERS: Episode 2 also exists on 625 line 1 inch master videotape as a foreign copy with extra scenes and alternative opening and closing credit music, never transmitted in the UK. Episode 4 also exists on 625 line 2 inch master videotape in a slightly edited version, as transmitted in the BBC2 series 'The Five Faces of Doctor Who'(1981)

FRONTIER IN SPACE: The BBC hold 3 incomplete colour prints of Episode 6, in addition to the complete print

INVASION OF THE DINOSAURS: Several copies of Episode 2 exist on 625 line 2 inch master video, one of which includes extra scenes on the end of the tape for Episode 3

DEATH TO THE DALEKS: The 625 line 2 inch converted (from 525) videotape of Episode 1 is not held by the BBC Archives but by BBC Enterprises who did the conversion for the home video release. A 90-minute 625 line 2 inch master videotape with all studio recorded scenes for all 4 episodes also remains

PLANET OF THE SPIDERS: This exists on 625 line 2 inch master videotape as a 1 hour, 46 minute compilation version as transmitted on 27/12/74

Apart from SPEARHEAD FROM SPACE, which was recorded on 16mm colour film, all other episodes were originally recorded and stored on 625 line 2 inch master videotape.

TOM BAKER ONWARDS

All episodes from ROBOT Episode 1 to THE FIVE DOCTORS exist in the Archives on 625 line 2 inch master video. The only exception is THE DEADLY ASSASSIN Part 3, which only exists from the repeat transmission, with the edited drowning scene. A colour U-matic of the original transmission does exist but is not classed as transmittable. All the SHADA material recorded before production of that story was halted is preserved in the Archives on 625 line 2 inch master video (for studio scenes) or separate cans of film (as shot on location).

From WARRIORS OF THE DEEP to SURVIVAL, all episodes have been transmitted and stored on 1 inch 625 line master video. All these episodes exist in their original format apart from THE AWAKENING Episode 1, the video of which was destroyed in an accident at BBC Enterprises in 1988. However, the story exists as the 50-minute compilation transmitted in 1984 on 625 line 1 inch master video. THE FIVE DOCTORS and RESURRECTION OF THE DALEKS are held as 4-episode stories on 1 inch video, as does Season 22, edited down to 25-minute episodes.

All the repeat compilations from THE ARK IN SPACE (20/5/75) to THE ROBOTS OF DEATH (31/12/77-1/1/78) remain in their transmitted forms, as do the 2-episode compilations of GENESIS OF THE DALEKS and EARTHSHOCK, as shown in the 'Doctor Who and the Monsters' season (1982).

Some stories have had "safety copies" struck from the master tapes - this means the master tapes never have to leave the Archives. All clips/repeats/video releases would then come from these copies. This ensures the original print stays undamaged. One such example of this is THE THREE DOCTORS. The 'Five Faces' repeat (1981) was transmitted from the safety copy.

Researched and compiled by
RICHARD MOLESWORTH

TOM & SOPHIE ENTERTAIN ALMOST 1000 FANS

AFTER a long dry spell of good 'Doctor Who' conventions, including several major disappointments last year, Americans were finally treated to a first-class fan-run event in March.

Nearly 1000 fans flocked to Baltimore in Maryland on St.Patrick's Day for 'A Day With The Doctor'. The event was presented by The Friends Of **Doctor Who**, America's largest active national **Who** organisation. Making a rare appearance was Tom Baker, with Sophie Aldred as the "surprise" guest. The one-day programme also included panels and activities hosted by two of the top regional US clubs: The Whoosicr Network (Who-Net) and The Prydonians of Prynceton.

One hundred lucky fans were included in a special tea and TARDIS-shaped cake reception with Tom and Sophie. In order to cut down on time taken up by the obligatory autograph sessions, the FODW did things a bit differently: everyone (all 1000 people) was able to shake hands with Tom and Sophie in a "greeting line" (rather like at a wedding reception!) and receive autograph photos at the end of the line. This seemed to work well. The autographs weren't personalised but the system saved a couple of hours and was definitely a good idea. Other activities included a costume contest, an auction, a presentation by a representative from Maryland Public Television and a screening of highlights from Season 26 (on a 15-foot projection screen).

For a first-time event, The Friends of **Doctor Who** did a marvellous job. They delivered everything which was promised (a rarity among US fan-run events in the past three years) plus more. The overwhelming consensus among fans there was that they had a very good time. It was **fun**. The Prydonians and Who-Net provided the extra help which was needed to make things run smoothly.

The FODW are considering future one-day events like this in other US cities, and it is hoped by many that they will indeed do this.

INTERVIEW HIGHLIGHTS

The ever-popular Tom Baker displayed all of the charm and wit which epitomised his Doctor. He entertained fans for ninety minutes with anecdotes of his life, his interests, fears, hopes, career and future plans. Tom also explained why he turned his back on the show after he left it:

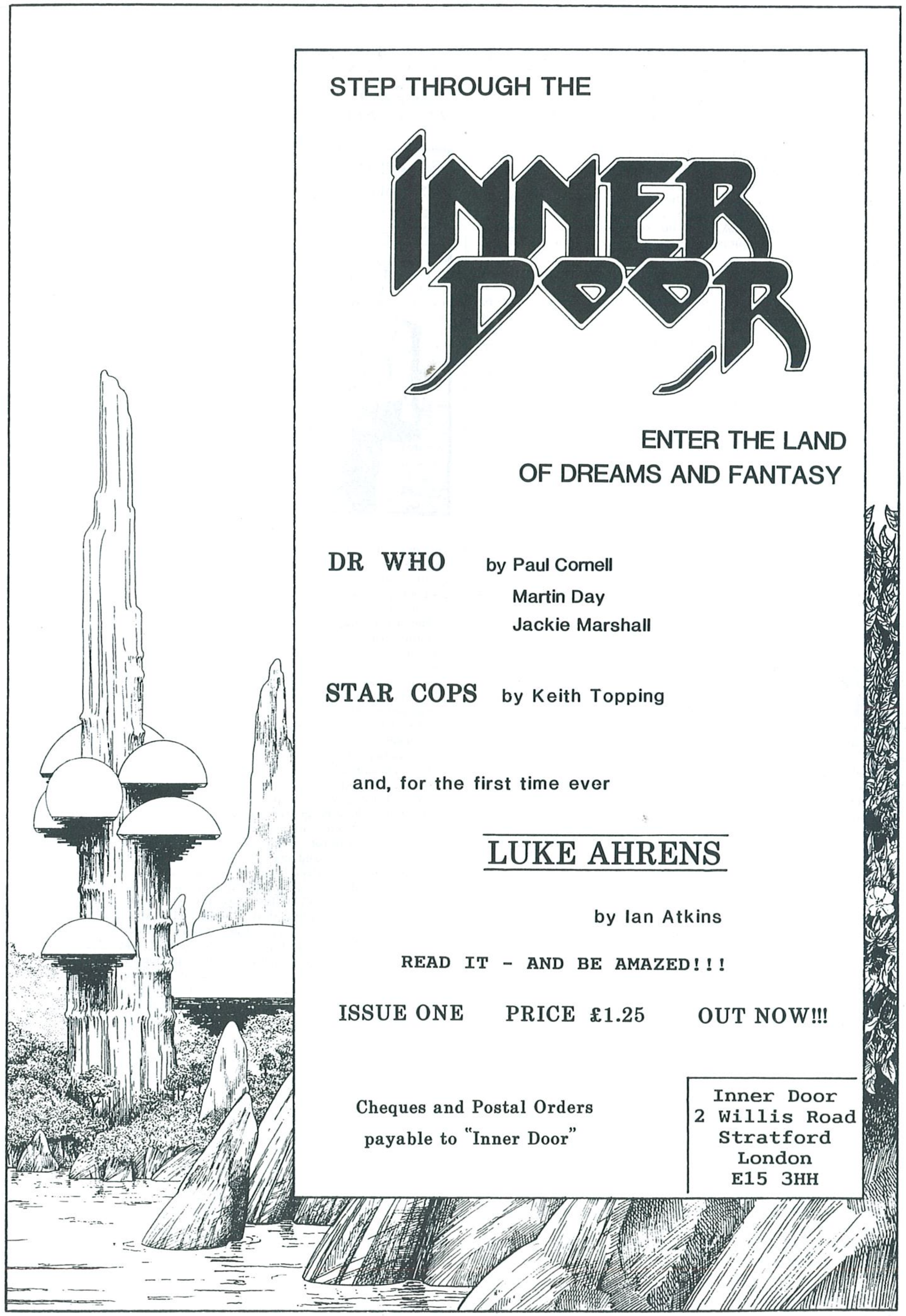
"When I went away from it, I felt somehow it would be silly of me to be prying into it. It might have made me feel, perhaps, sorry for myself, and I didn't want that...I didn't want to be in ***The Five Doctors.*** *At that time, when that was made, I was feeling very proprietorial and I didn't want to be seen on-screen with actors playing the same part...I'm sorry...What a* ***desperately*** *bad reason that is. Would I consider being in 'The Eight Doctors' (if it was made) ? Yes, probably I would ...I'm not so absolute now..."*

Sophie proved to be a real hit among fans (the fact that she's so short and cute helps, but she is also a very engaging speaker). She did impressions of Pee-Wee Herman, whose show she missed due to her panel that morning.

She also talked about her career, including the absence of anything for her or Sylvester to do now with **Doctor Who**, so the Beeb had no choice but to release them from their contracts. She hopes that, when the show returns, there can be a resolution to the characters of Ace and The Seventh Doctor.

Finally, Tom revealed his secret ambition is to be an evangelist on American television: *"When I watch them, I keep thinking 'I could do it better!' The script is so terrific!"*

MARK GASPER



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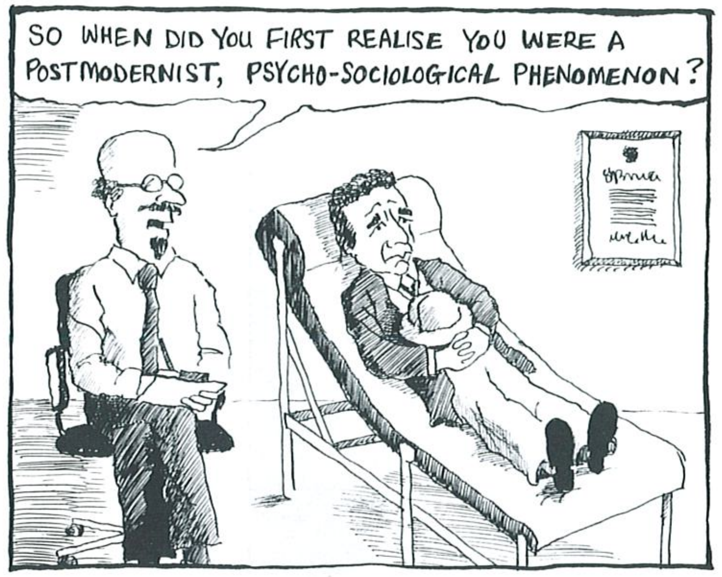
THE ART OF PLEASING PEOPLE Part One: THe Text Unfolded


SO WHEN DID YOU FIRST REALISE YOU WERE A POSTMODERNIST, PSYCHO-SOCIOLOGICAL PHENOMENON?

FUNNY OLD WORLD, INNIT ? Picture the fans in the early 1980's: how lucky we were to finally have a producer who cares for his show so much, unlike his predecessor who just made 'Doctor Who' silly. No, this one holds us in high regard; he comes to conventions to meet the audience, not just in this country but all over the USA too, he supervises merchandising, appears on television to publicise the show and even finds time to produce it before bedtime.

Everything couldn't be better, until 1985 when the dream turns unexpectedly sour. DOCTOR WHO AXED IN BBC PLOT! scream the tabloid front-pages: are the public similarly shocked ? Not to worry, it's coming back "better than ever!" Well, maybe not, but surely it's the actor's fault...or the producer's. 1987: Ken Dodd, Coronation Street, our hero plays the spoons - what hope is there now ? "Don't you see..?" we protest; a few listen but the producer remains, albeit with a less open air about him than we've grown used to. Happy silver jubilee... 1989: The worst ratings ever, no **Who** in 1990 but no mass demonstrations either. Has the battle been won but the war been lost ? What the hell has happened ?!

The last ten years in the history of **Doctor Who** seem at first glance as perplexing in retrospect as they did to any fan who bewilderingly stumbled through them at the time, puzzled and angered by the arrogance and apparently illogical policies of the nation's favourite Auntie with regard to what should have been her favourite heirloom; her longest-running fictional series that was considered an institution in its own right. Yet hindsight is a marvellous thing - suddenly those murky waters of the 1980's become clearer, although the pollution will remain a part of history.

Do you remember 1983 ? Amidst all the celebrations of the 20th anniversary a rather serious media analysis was published: **Doctor Who - the Unfolding Text** by John Tulloch and Manuel Alvarado. Intended as it was for the student of the media, most fans decided they would rather wade through 'An Introduction to Chartered Accountancy' than worry about whether they liked the show's "hermeneutic coding" with its "intra-textual semantics." This is a pity, as the book gives fascinating insight as to why **Doctor Who** should be the basis of a whole subculture, why fans appreciate it and how the producer sees his task. Of course the book is flawed - it admits it does not offer a detailed account of the audience; a strange omission considering any show's popularity is ultimately determined by its viewers if only in terms of numbers, yet understandable since the strange existence of a large group of young adults meeting at conventions and writing copious amateur magazines concerning a rather cheaply-made SF show is worthy of a separate sociological study (if not psychological!).

The text that is **Doctor Who** does indeed unfold and the book's discoveries shed much light on the intrinsic generic qualities through which the show has changed, adapted and survived, as well as the 'extrinsic', i.e. the social and economic considerations of TV production at the BBC. Seven years on, much of the book appears curiously dated - **Doctor Who** is "a programme of increasing institutional stability and public popularity" and "has one of the best-organised fan club followings of any television programme in the world", but despite being a source of amusement, **The Unfolding Text** ironically points to the elements which have chronicled the subsequent failure of the show.

The book attributes the successful evolution of **Doctor Who** to its regular change of 'signature' brought by each producer, each establishing that producer's difference from the previous era; the 'Gothic drama' of Hinchcliffe or the 'meta-SF' of Williams/Adams, yet it does not give the new Nathan-Turner era a comfortable name:

> *"Above all, JN-T emphasised the professional trappings of television entertainment - 'tighter pace', 'dramatic impact' and 'visual style', the three qualities tied together, he believed, in differentiating his regime from his predecessors."* (p.215)

These are all surface qualities which can be applied to many TV shows - there was no indication that JNT was firmly taking the internal mythology of **Doctor Who** in a new direction. The new series appeared fresh, glossy and slick; 'different', yet the 'same' during Season 18 thanks to 'thoughtful' continuity references like Gallifrey's co-ordinates and former costumes lying about the TARDIS, which delighted the fans. And with an emphasis on drama with 'wit' rather than 'all-knowingness' and 'silly' humour, it appeared to JNT that he had found the formula for success.

I liked Season 18. It was during that season that I decided to become a committed fan of the series rather than a passive viewer. Yet tragic mistakes were implicit in this new approach to the programme and I find myself regretting the decision to greet the visually stylish new series and with it, the new producer, so warmly - little did we know they were to signify the beginning of the end of **Doctor Who** as we had known it.

The Unfolding Text in its discussion of Season 18 on page 228 reminds us of 'over-cluttered narrative' and 'Nathan-Turner's 'upmarket' strategy of introducing big name stars"; factors which were to dominate the show's production throughout the decade. The 'construction' of Adric's character is shown to be just that - a construction whose use-value was short-lived like so many companions who were to follow. The re-introduction of the Master (the first of many) and his apparent success in **Logopolis** "...marked the failure of the series to attain proper closure. From here, Nathan-Turner would attempt to cliffhanger out of entire seasons..." It is well known in television that audiences are notoriously fickle, not bothering to watch every episode of a serial even if they possess a video recorder. Right from the start, the JNT approach was geared to the devoted fan, leaving the wider audience confused and alienated. And the indefinable magic essence of **Doctor Who** was being eroded by the equally indefinable JNT 'signature' in terms of too much change too soon. Visually and aurally, the opening seconds of the JNT era emphasised difference; the familiar theme re-arranged (the first of many) and the 'new' titles (yet the star-field was an SF cliché even in 1980) signalled that **Doctor Who** was going to be unlike what had gone before. And the viewers noticed.

The average viewing figure for Season 17 was 11.2 million. For Season 18 it was 5.8 million - one episode was seen by a mere 3.7 million. Oh, but surely this was a combination of two things: the 1979 strike which took ITV off-air and the screening of Season 18 too early. There, that explains it. I am not convinced. Was the nine month delay until Season 19 a testing time for the show ? Was the Five Faces season screened simply to gauge whether it was still popular ? Perhaps not, but to many **Doctor Who** - The Series died a slow death called Season 18, falling from its secure Saturday teatime slot as surely as the fourth Doctor from the Pharos Project antenna. The Five Faces season was its epitaph.

The End ? Not exactly; the moment had been prepared for - enter the youngest actor to play the Doctor, hopelessly miscast. Peter Davison is a fine and talented actor and deserved a lead rôle in a popular series, but was unsuitable for **Doctor Who,** as veteran director Christopher Barry told him in vain. Yet he was JNT's first choice due to his marketable 'star' quality, fitting his conception of the show completely. In contrast to his predecessors, Davison was a recognised TV personality unlike Tom Baker who gained that quality by devoting himself totally to the part of the Doctor. No such dedication from Davison, as the Radio Times of 17-23 Oct.1981 subtly put it; "he will be all but hogging the TV screen" not just as the Doctor but as Brian in Sink Or Swim and as Tristan in All Creatures Great And Small (as well as ITV sitcom Holding The Fort - Ed). It has often been said by many who have worked on the show that the part of the Doctor draws heavily on the personality of the leading actor, as JNT states on page 199 of **The Unfolding Text** - "...you hope for a persona from the actor you cast to carry it," yet four pages later Davison admits, "I think it is very hard to say what my own personality is really" and recalls his difficulty of having "little to go on" in his first recorded story: "He (the director) was just leaving it to me. And I didn't know what I was doing." Ironically, the narrative of **Castrovalva** concerned the fifth Doctor's crisis of identity but was recorded fourth that season. With JNT "hoping" for a new Doctor instead of rationally working it into a "new signature" is it any wonder that the fifth Doctor was such a weak characterisation, particularly when Davison was recording Sink Or Swim in the morning and **Doctor Who** in the same afternoon.

This new intrinsic instability within **Doctor Who** was mirrored extrinsically in its move to twice-weekly timeslots - a "violent wrenching from its natural context" in the words of the Guardian's editorial of 4th Jan.1982, although a far more violent wrench was still to come. The move from Saturdays signified, the Guardian claimed, that the BBC was failing to recognise the show as an institution of cultural unity. Over ten million saw **Castrovalva** out of curiosity but 1982 would be the last time the programme ever appeared in the top fifty. JNT was eroding the structure of **Doctor Who** and generating entropy, although we were all, like the majority of characters in **Logopolis,** blissfully unaware of the danger. The next three years would see the show flitting nervously about the schedules, losing still more viewers in its search for the flower with the pollen, eventually settling on the familiar Saturday afternoon where it spread itself out in comfort - unaware it was on a Venus fly-trap (Gradus Cancallationus) from which it would emerge severely maimed. The voids were inded closing.

But how could the fortunes of **Doctor Who** be declining during these years with a producer so committed to making it a success ? The show was becoming a cult hit in the USA and what about Longleat '83 ? Fan activity was reaching new heights and the producer couldn't have been more helpful in supporting it. **But this was not his job.** See chapter 5 of **The Unfolding Text** - JNT tells the authors, "...One thing I am very keen on is doing as many promotional trips as I can." This was no understatement, as Eric Saward would probably gladly testify, and surely no publicity is bad publicity. Yet the scale, location and nature of this publicity is all important, and for the USA -

> *"...the complexities of international programming had over-laid the marketing energy of JNT with the signature of Philip Hinchcliffe."* (p.245)

This is the crux of the matter - the author cannot give the JNT signature a name because he has no individual signature as a creative producer; only the ability to re-package and re-sell what has gone before. JNT took the credit for **Doctor Who's** success in America because he was the producer, but it was the appeal of the show as a **totality** that made it a hit, not his own contribution.

The 1985 **DWB** Summer Special contained a particularly lucid feature by Nick Setchfield which focussed directly on this programme. Entitled **The Fans - What Have We Lost ?** it criticised the way in which **Doctor Who** was feeding off itself as an institution, "narcistically obsessed by its own past image", partly blaming the fans for helping to encourage the rehashing of the show's past at conventions. This argument opens an enormous intellectual can of worms which has brought much modern philosophy and sociology into a cul-de-sac and which has affected ourselves and **Doctor Who** as much as any aspect of popular culture in the 1980s: Postmodernism.

So what it postmodernism and what's it got to do with our favourite show ? Tricky question, as there is no universally agreed definition of postmodernism, yet its consequences affect our daily lives. Think how style has become important. It reaches us through pop music, fashion and design of all forms, mainly through the media. We are all free to decide our likes and dislikes, e.g. liking **Doctor Who,** disliking a pop group, and together we make our individual styles. In recent years style has become closely linked to culture and consumerism - think of the pop video: a new artform or just a way of selling a record ? Barriers between high and popular culture have broken down and styles are re-produced all over the world, often through advertising, but when we watch TV, we know what's real and what isn't.

Doctor Who is a TV show: fictional images for entertainment, but for the fan it is **real** and we celebrate this 'reality' together at conventions, united by a style we all share. But an important barrier is broken: the one that separates 'them' (the makers of the show) and 'us' (its receivers). Going to the theatre or the cinema or a concert isn't the same because there is a distance between the product and the audience, distance between image and reality. Picture Jon Pertwee at a convention in full costume booming **"I am the Doctor!"** We wouldn't dream of shouting **"Not any more!"** or **"But you're only acting!"** because, a) the spell would be broken, and b) it wouldn't be very polite! Then picture the same man, minutes later as an actor, being interviewed, answering our questions, signing autographs for us personally. The distance has evaporated, the image we love is part of our own real world.

O.K., this is all very abstract but so what if we go to conventions ? We enjoy ourselves and it means the show is popular. Of course it's not real; it's a fictional show and where does 'postmodernism' (whatever it is) fit in ? I have been to many conventions and thoroughly enjoyed them. It is great to meet people who share my interest in the illustrious past of **Doctor Who.** But here's the crucial distinction - appreciating the past is somewhat different from meeting the present head-on, since the present is the stepping-stone to the future. There is no problem in celebrating **The Prisoner** or **Blake's 7** at a convention because these cultural forms died long ago; their final episodes are part of TV history where time cannot change them. They fulfilled their function as entertainment when they were screened, repeating them will not alter the content. In contrast, **Doctor Who is still alive** - like its central character the series constantly regenerates itself through new actors, new production teams and **new styles,** and our meeting with them is a dangerous liaison.

Postmodernism suggests that in today's world we are perhaps beginning to run out of new styles, especially artistically. Ideas are communicated so rapidly through the media and computers that it is hard to trace their source. **Hitch Hiker's Guide'** was a series of books, a radio show, a stage play and a TV series but which came first ? And so many chart records 'sample' other artistes to come up with a 'new' record which is in fact a cover version anyway ? Doctorin' the Tardis by The Timelords for example. In all forms of popular culture, once a successful formula has proved itself financially viable it is presented to us again, in a 'new' form, from the latest Rocky film to Jive Bunny, and it was inevitable that **Doctor Who** was to draw from its long history. But to make sense of the 1980s the relationships between the fans, JNT and the BBC need to be examined more closely...

JOHN LOGAN

END OF PART ONE - CONCLUDED NEXT ISSUE...

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SEASON 26 - An Ace Year for **Doctor Who**

Last year I cast a rather rosy eye over Season 25. where I was widely accused of toadying, a criticism I hope I put right in my look at the JNT Years a few issues ago. As I explained, it was my love of the 'dark Gothic' that drew me to Season 25, attracting me in a way that previous seasons had failed to do: I found the idea of a mysterious Doctor, hinting at deep secrets that spoke of greater things, tantalizing, irresistible. Because of this, I waited for Season 26 with anticipation, hoping that the 'Dark Doctor mythos' would develop and mature. So, am I as ecstatically happy with this most recent offering as I was with its predecessor?

Morte d'Arthur

BATTLEFIELD promised much. In terms of a script, most people expected Ben Aaronovitch to deliver the goods in the same way as REMEMBRANCE had last time round. And as news filtered through of the elements gathering for the production - UNIT, the Brigadier, Jean Marsh - all the omens pointed towards a story that couldn't fail.

But BATTLEFIELD was a concept ten years out of date. The admixture of popular mythology - be it Arthurian, Greek, Tolkienian - with the motifs of popular science fiction - time portals, energy weapons *et al* - was innovative when first exploited in films such as HERCULES or KRULL, but now seems jaded and *passé* .

Had that been the only fault of Aaronovitch's script, it could easily have been glossed over in favour of any redeeming features. Unfortunately, he decided to follow the success of his Dalek story a little too literally: basking in the critical acclaim that his continuity brought him, he overloaded BATTLEFIELD with excess elements that did little except to cloud the story's narrative. He compounded this with the greatest crime of all (though he was not the only culprit in Season 26)... the unforgivable loose-end.

At some point in some Doctor's future, in his eighth incarnation or later, he will land on a parallel version of Earth. There he will become embroiled in the war between Arthur, King of the Britons, and Morgaine, the Witch Queen. Assuming the name of Merlin, the traveller will act as Arthur's sorcerer in the fight against the forces of darkness. Lovely. And meaningless.

I am quite prepared for the Doctor to be a mythological being, as long as that being is from Gallifreyan mythology. To suddenly make the Doctor a character from Earth legend strikes me as a plot device introduced for shock value. Why Earth, out of all the countless worlds in the Universe? And what's worse, it served no purpose: why not let Morgaine be acquainted with him as a Time Lord (or whatever)? Why complicate matters unnecessarily? And since when has the Doctor been able to encounter evidence of his own future? Remembering the fuss he made upon discovering that the Valeyard was his personal destiny, I would have imagined that he would have showed some surprise. Instead it was as though he already knew...

Indeed, BATTLEFIELD suffered quite badly from a plague of unlearnt wisdom, loose-ends squirming about before the plot begins. The Brigadier knew all about Cybermen's allergy to gold (obviously in one of the missing episodes of INVASION), while the Doctor's intimate knowledge of the Destroyer suggested prior acquaintance. And although DOCTOR WHO is renowned for its pre-story backgrounds, the last few seasons have included rather more pre-knowledge than is believable. I can cope with the Doctor's past; I can handle his familiarity with Ragnorok. But when he is *au fait* with his own destiny...

Niggling anomalies before the story starts are one thing. But BATTLEFIELD was guilty of that most cardinal of sins: it didn't explain. Where did the warriors come from? How could the authorities hope to contain a trans-dimensional witch in Holloway? What was UNIT doing escorting a warhead through England? And perhaps most importantly in terms of the plot, what the hell was so special about Excalibur? BATTLEFIELD ground to a halt in a spagetti-bowl of confusions.

Characterisation varied in BATTLEFIELD. Jean Marsh played Morgaine to perfection, yet it was so obviously her standard witch routine from WILLOW and RETURN TO OZ. Bruce's Bambera was a sad let down, a cardboard cypher that was worryingly close to being the token minority. The others seemed to vary between these two extremes, sinking slowly into mediocrity as the story wound down.

And the Doctor? Last year was I full of praise for Cartmel and his 'masterplan'. The idea that the Doctor was a contemporary of Omega and Rassilon, 'much more than a Time Lord', Grandmaster of chess on a thousand boards... Somewhere between Seasons 25 and 26 the concept seems to have taken a wrong turning. He *will* become an historical legend; he *is* capable of instantaneous mesmerism... Cartmel's love of the comic book genre seems to have transformed the Doctor into a super-hero, not a gothic shadow.

ROBERT JENNER: I am totally speechless. **Battlefield** has got to be the best story since **The Caves of Androzani.** Although part one was a bit of a let down, the story really picked up, especially with the Destroyer which I thought was amazing for **Doctor Who.**

JOHN C. REES: I thought that **Battlefield** was one of the best **Doctor Who** stories to be produced in recent years. The story flowed naturally from beginning to end. Unlike other stories, there were no glaring loose ends - everything was explained by the end of episode four. I liked the idea of an alternative Doctor known as Merlin to the Knights of Avalon. It would be interesting if these Doctors could team up in a future story.

JONATHAN HAYWARD: A good, strong story, I thought, on a par with Season 25's better offerings. Nick Courtney, Jean Marsh and James Ellis were superb, though the only character which grated on me was that of Shou Yuing, who was far too similar to Ace in outlook and personality. I thought Keff McCulloch's music was very out of place, particularly in episode one when sources of possible tension were shattered by his typically strident cacophony. This serial cried out for a **Robin of Sherwood**-esque soundtrack by the likes of Enya or Clannad.

MARK TAYLOR: I must say I found **Battlefield** to be fairly enjoyable although nothing in it equalled the bang that **Remembrance of the Daleks** had, but the climax episode was pretty exciting. Episode two's cliffhanger was particularly noteworthy - it was breathtaking.

SEAN FLINN: True to Brian Robb's prediction (DWB#69), **Battlefield** was indeed fast-paced, frantic even, and contained a fair proportion of 'dramatic' moments. A good story with plenty of action and enjoyable touches.

IAN MACEY: For me the highlight of **Battlefield** had to be Morgaine played by Jean Marsh, a terrific and above all believable villainess. I didn't find her one bit OTT and her laugh wasn't at all as embarrassing as we were led to believe. The only thing that let the story down was the plot - it needed more explaining. I had to watch it a few times to get an idea of what Morgaine wanted. I think the blame for this rests in Cartmel's hands; he should have made sure the story explained things more clearly. Friends of mine watched the first few episodes but has given up by the end because it was too confusing.

ANDREW LEACY: I must confess a feeling of disappointment with the final episode - a common fault with Season 25's stories. The previous episodes had been extremely good, especially well directed and, in the cases of parts two and three, containing excellent cliffhangers. Whilst episode four was certainly above par it failed to fulfil the story's overall promise. What, for instance, happens now to Morgaine and Mordred - will locking them up really keep them out of mischief ? I am also becoming a little weary with the lack of explanation about the Doctor's mysterious past - how and when did he write the note warning him about Morgaine seizing control of the nuclear missile ? - as well as endless stories about various conflicting parties attempting to seize control of some significant and powerful artefact; Excalibur in this story, Nemesis, the Hand of Omega and the Dragonfire in the previous five stories.

ANDREW HARDWICK: What was most apparent when watching **Battlefield** was that, for the first time in long and frustrating years **care** had been taken in the production of **Doctor Who.** For instance, replacing an over-lit, gleaming TARDIS interior with a dark, gloomy set suggesting the ship's age - a tiny touch and yet a significant one. Care also in the creation of a convincing monster although, unfortunately, replacing silliness with superfluousness. In addition the character of the Brigadier was treated with a respect one would not normally expect for an element from the series' past - he was developed and made more three-dimensional and allowed to function as an individual rather than as part of the furniture by keeping him separated from both UNIT and the Doctor for two episodes. But these touches should not be allowed to disguise what was basically a very average **Doctor Who** story. Once you look beyond the nostalgia, **Battlefield** was somewhat empty.

JOHN BOURN: **Battlefield** exemplified perfectly the best and worst features of modern-day **Doctor Who.** On the positive side it was visually rich, beautifully lit and generally well-acted, with the aid of some snappy dialogue. Michael Kerrigan's direction, always polished, reached a peak with the Destroyer scenes, and the latter was one of the best monsters seen in the programme for a long time. The other side of the coin is that I simply couldn't make any sense of it all! Maybe I missed something, but there seemed to be no explanation as to why all these Arthurian people had suddenly landed on Earth, what Morgaine wanted with Excalibur and how King Arthur had ended up in a spaceship at the bottom of a lake. The presence of UNIT seemed quite unecessary - their only function seemed to be to provide a few disposable extras to be slaughtered and to give us a hackneyed scene of a nuclear missile countdown aborted in the nick of time. As with **Silver Nemesis** the production team tried to do far too much and the story would have worked far better shorn of all the sub-plots and some of the incidental characters, giving more time for explanations. And as for Keff McCulloch's music - oh dear! The man does have talent, but a film or TV composer should be a useful supporting player, whilst McCulloch seems determined to be the star of the show!

NIGEL SMERDON: **Battlefield** got off to a good start, dipped a bit with part two, found its feet again in part three, but failed to come together in my opinion at the finish. It took a long time for the Doctor and the Brigadier to meet, but when they did, the interplay between them was too brief and thrown away. Nicholas Courtney seemed to be playing it by numbers - more depth was needed here. Sophie Aldred came through it all pretty well, but my main worry at the end of this story was Sylvester McCoy. In theory, the move towards making the Doctor a darker, more mysterious figure given to fits of anger at times of intense provocation is a good one, but is McCoy the right man for the job ? I'm not sure whether it's due to a lacking in his dramatic ability, his broad Scottish accent (which seems to get more pronounced by the week) or the peculiar facial contortions he goes through in some of these scenes, but I found him **very** difficult to watch in part four. In addition, there are other moments when I'm not sure whether he's playing for laughs or trying to be serious. The most obvious example was the point where he thought the Brigadier was dead. From what we'd been told about this story beforehand, it was possible that the Brigadier was to be killed off, so for a few moments we didn't know. This scene could have been poignantly played, but it was thrown away for a cheap laugh. Also, since when did the Doctor go around influencing people's thoughts in such a direct manner (actually a good scene but spoilt a little by the Brigadier's reaction) and using a variation of the Vulcan neck-pinch ? The thing about the Doctor being Merlin was a nice touch but was the Doctor supposed to already know this or was it news to him ? It was nice to see Bessie again (although I expect some will take issue with the registration number), but overall this story was rushed and ultimately unsatisfying.

RICHARD FITZGERALD: I found this a very depressing 100 minutes of TV. Very empty and shallow, with no plot worth the name. Was this a subtle ploy by JNT to make us think the old UNIT stories were just as bad ?

DOUGLAS STRANG: **Battlefield** was hardly the classic we'd been led to expect. It's hard to know what to think - there was so much that was great about it and so much that was terrible. The real weak link was Ben Aaronovitch's script which, to be honest, was pretty poor. He left a huge number of unanswered questions (how and why did all the knights come to Earth ? What link was there with our Arthurian legends ?...) and produced a simply appalling ending. Why did **none** of the main characters get killed ? After all the death and destruction caused by Mordred (super OTT acting by the way) and Morgaine, they are "locked up"! Why didn't she try to escape ? Like many of JNT's productions, a lot of promise wasted.

SIMON COLENUTT: **Battlefield** was nothing more than an appalling mish-mash of ill-thought out ideas, a few explosions and terrible acting by **all** the cast. Sophie Aldred had Ace revert back to her more childish ways (are we really expected to believe that she is 19 ?) and McCoy put in his most embarrassing performance to date. And what was the story about ? Who was Arthur ? What was a spaceship doing under the lake ? Why Lt.Lavell ? Will David Howe be able to explain the plot to the readers of DWM ?

PAUL HASSALL: I am shocked and amazed. The ending was unbelievable! 100% of absolute pure panto which was a total embarrassment. The whole story did not live up to its pre-season hype - Aaronovitch gave us a bigger dodo than Clarke's **Silver Nemesis.** As usual it bore the familiar JNT look; all glossy and nice, but totally lacking in atmosphere and tension and a non-existant plot. And the acting was of an all-time low standard, particularly McCoy, Sophie Aldred and Angela Bruce (how on earth did she get to the rank of Brigadier ?!). Nicholas Courtney was wasted, as was the entire UNIT concept. It hardly compared to the Pertwee/UNIT stories did it ? Also all this Doctor = Merlin business was just too much. Yes, the Cartmel influence really shone through in this amateurish fiasco.

Gothic folly

Hinchcliffe's 'quality gothic' seems to have been one of the inspirations for Marc Platt's GHOSTLIGHT. The pseudo-historical background of a Victorian mansion whose ghosts are the psychic manifestations of a race of genetic engineers bodes well, a clear echo of seasons thirteen and fourteen. So what went wrong?

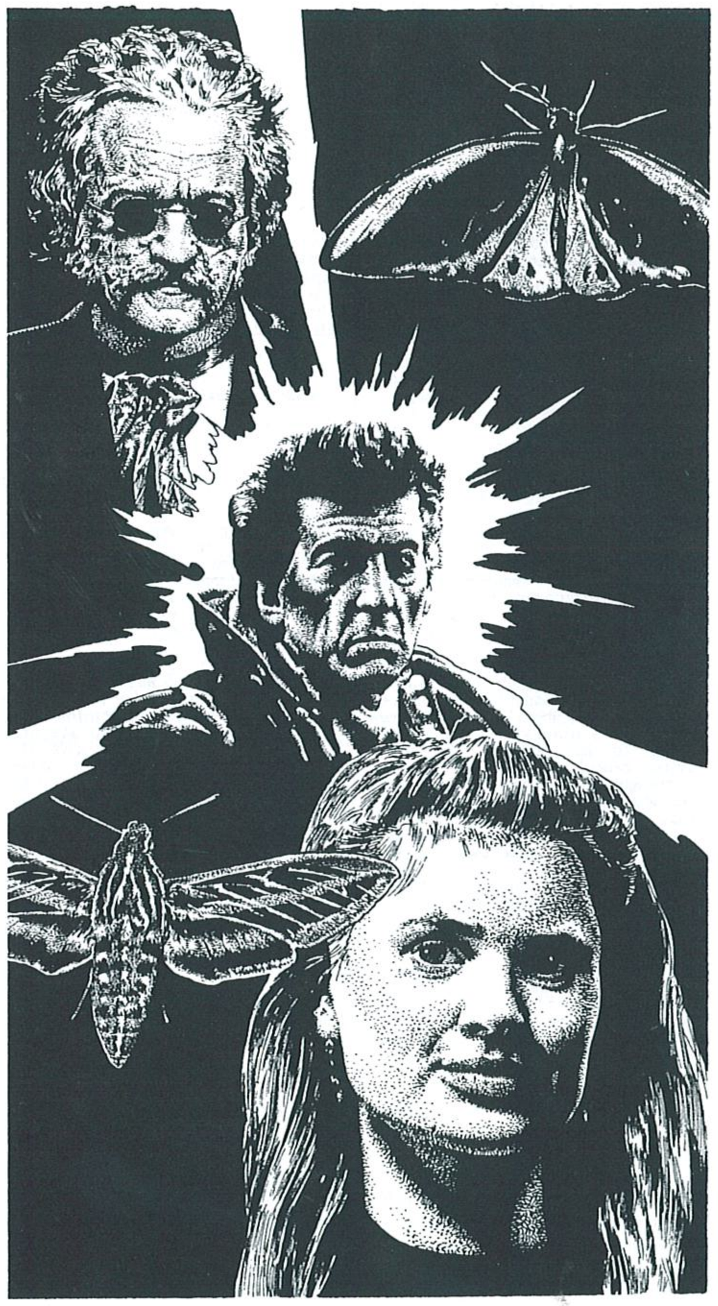
Once more, the programme was savaged by the Rottweiler-like jaws of the loose-ends. Having seen the story a number of times, I still cannot ascertain what Light was up to, and where Smith, Control and Fenn-Cooper fitted into his grand plan. What was so special about the radio-active cigarillo case? 'There are more questions than answers', says the song. Maybe DOCTOR WHO shouldn't give you the explanation on a plate. In all forms of drama it is more satisfying to infer than to have it rammed down your throat. And indeed, GHOSTLIGHT started off as an intellectual jigsaw puzzle that allowed the viewer to piece together the clues, one that would lead to a climax which would have been the final assembly, as the picture became clear.

Somewhere - and I doubt that it was Platt's script - some of the vital information went missing. The result was a jigsaw puzzle without a picture on the box, and with some pieces absent. Without this, the climax vanished, to be replaced by a less than fulfilling *denoument* that clarified nothing. And perhaps worst of all, this story typified all that is wrong with the Cartmel 'omniscient' Doctor. After scratching the surface of the mystery *he* is in full possession of the facts, leaving us none the wiser as to the whys and wherefores. Be knowledgeable by all means - but explain!

The story contained some beautiful vignettes and set-pieces, it is true. Perhaps the husks were rather silly, but the idea was intriguing, if less than scientific. As usual, the BBC's period feel was put to good effect, working through a cast that excelled, especially Hogg and Syms as one of the nastiest pairs of sadists I've seen in the series. One thing I really liked was the subtle reference to the Doctor's regenerative abilities - while John Smith can change his form, Josiah Smith can change it and leave the old version still animate. Such a shame that Marc Platt admits that this was coincidental...

Rumour has it that GHOSTLIGHT began life as a haunted house story set on Gallifrey, where the mansion was the Doctor's ancestral home. Whether this is true or not, it sounds a fascinating concept. Who can imagine the facets of the Doctor's character that would have been revealed? Instead we are shown one of the most spiteful sides of the Doctor's character in the series' history. Learning that Ace is afraid of an old house in Perivale, the Doctor takes it upon himself to arrange her catharsis. How magnanimous of him. The poor girl is scared witless during the course of the Doctor's 'psycho-analysis', while he merrily plots and manipulates. Just imagine the other things he could have done to cleanse his companions: showing Vicki how her parents died; waving the shrunken Aunt Vanessa in front of Tegan; demonstrating the effects of entropy to Nyssa... Not quite the philanthropic traveller of old, is he?

The Doctor and Ace left Gabriel Chase as exorcists, having burned out the psychic shadows of Light and his expedition as effectively as Ace gutted the mansion. Yet the Doctor had not quite finished with child psychology...



JONATHAN MORRIS: **Ghost Light** needs the next superlative up from classic. Easily the second-best story ever. The sets were faultless and generally quite ominous. The acting didn't seem like acting for a change. Plus claustrophobic direction, convincing effects and incidental music which I can't remember noticing for once. It had everything, from an uncanny similarity to **Sapphire and Steel** (bright light being the baddie, a spooky nursery-style set, dead animals returning to life for revenge on humans, etc.) to Douglas Adams in-jokes: "Who was it that said Earthmen never invite their ancestors round to dinner?" I've been a fan for a few years now but still can't find any fault with this one. No doubt some who watch the production rather than the story will claim the plot is incomprehensible, but I'm afraid to say I understood it. In short, a very clever story that makes the viewer think and doesn't leave much room for improvement.

MATTHEW SMITH: If **Ghost Light** is not voted in as one of the all-time classics in your next series survey then there is no justice in fandom. A brilliant script, directed by a **genius** with superb performances all round. The tension was unbelievable, and at last **real** horror has returned to **Doctor Who.** My stomach still churns when Light licks MCKenzie soup off his finger! And me, a veteran viewer of countless horror films! I shall probably be committing a heresy here but I feel that episode one is probably the most perfect episode of **Doctor Who** I have ever seen in sixteen years as a regular viewer. Pure excellence!

GERARD A. RYSBERGEN: **Ghost Light** is one heck of a confusing story, but boy is it **fantastic!** It took me three watches of the thing to get used to it, but when I did, it stuck like Superglue! Whilst the story is mega-bizarre (what's new), it is the characters that make **Ghost Light** the magnificent tale that it is. Josiah was an excellent villain, expertly portrayed by Ian Hogg, and Nimrod, Light and Control are amongst the most intriguing characters the series has seen. Indeed, John Hallam's Light is a far cry from his Barnsey character in EastEnders a while ago! Amongst the many in-jokes in this story, one that nobody appears to have picked up on is that of the day-housekeeper. Mrs.Grose is also the name of the housekeeper in another Victorian ghost story, Henry James's Turn Of The Screw.

IAN ABRAHAMS: It was very pleasing to see **Ghost Light** getting a well deserved positive review in both the official critique and your reader's comments. Pity that some fans will still stop at nothing to have a go at Mr.Cartmel, though. The obvious answer to Christopher Wood's question about Ernest Matthews not being surprised at seeing a caveman as a butler (ref:DWB#72), is that Matthews doesn't believe in cavemen in the first place!

PETER FRANKUM: **Ghost Light** contained some excellent concepts, but was too wrapped up in itself to fully explore those concepts with its (dwindling) audience. Trite one-liners and ambiguous dialogue do not, in themselves, create atmosphere. Somehow the plot, dialogue and characterisation just did not gell, the entire thing jarred. People accepted the bizarre unquestioningly, especially MacKenzie who behaved totally ridiculously and whose only presence in the proceedings was, as far as I could see, simply to provide a passing witticism at his demise.

ROBERT GAIREY: **Ghost Light** took me very much by surprise. It was an atmospheric tale, with interesting characters, uniformly fine acting and a story full of mystery and suspence. It is just a pity that it was let down by such a rushed and muddled climax. The earlier episodes in particular saw the finest performances yet by the regular cast. Sylvester and Sophie demonstrated admirably that, given the right script, they can rise to the occasion; Sophie's personality in particular was lent more depth and subtler undertones, a welcome change from the superficial traits we have known and wearied of up until now. Of the guest cast I single out Ian Hogg for his creditable and measured contribution: thanks to him Josiah Samuel Smith came across as an intelligent, calculating villain, and indeed the most credible foe yet encountered by the seventh Doctor. Once again Alan Wareing proved himself to be a capable director - I was particularly impressed by the sinister undertones conveyed by the hypnotised maids as they glided noisily from their chambers and around the house as the clock struck six. Regarding the storyline I was impressed by the first two episodes: the tale was full of intriguing mystery and I **had** been expecting a full and total explanation by the end of the third episode - more fool me! What we were subjected to was the usual muddle of illsorted and unfinished plot elements and confused and garbled exchanges. The main fault lay in the fact that too much was crammed in - the sub-plot concerning the assassination of Queen Victoria was particularly superfluous to requirements. In the resulting mêlée certain scenes were rushed to the point of incomprehension. Too much, as in **Battlefield**, was left in the air. Indeed, it left me wondering whether Andrew Cartmel was simply doing nothing to prepare raw, unedited scripts for television, or whether he was **deliberately** garbling straightforward stories into incomprehensibility in a bizarre attempt to bring more mystery to the series. He certainly had **me** mystified!

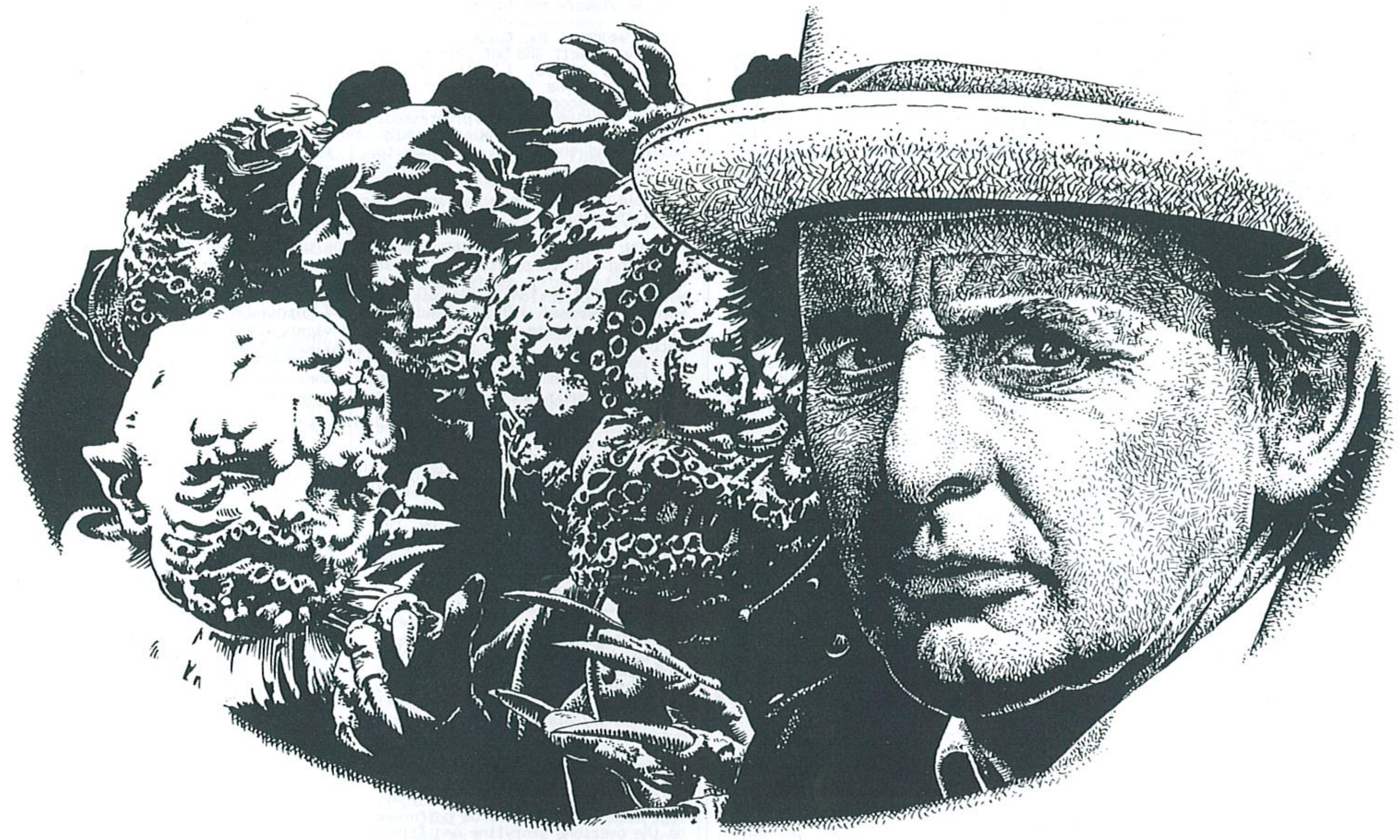
DAVID HOOKHAM: Forgive me if I sound a little dispondent, but after seeing **Ghost Light** part three I'm feeling very depressed. After episode one with its wonderfully gothic feel, I was hoping for better things from this story. An advantage of using a fan writer is that he should (presumably) know his onions, so the story is likely to be fairly true to the series' past. Unfortunately, Cartmel had his wicked way with that innocent and quite defenceless Victorian tale and introduced his hero - Super**Who** featuring Ace - showing his of-late characteristic advance knowledge of every event since the first one. What was it about? To the casual viewer it must have made about as much sense as **Time and the Rani.** I seem to remember reading that Cartmel wanted to bring back the idea of events happening around the Doctor, rather than being directly influenced by him. The acting, though, was on a par with other BBC period drama pieces, and the eerily atmospheric start to the story gave me the false impression of a good 'ghost' story; sadly not to be. The ending seemed rushed and the reason why those wacky Victorians decided to fly off in a space-ship was skimmed over, as was the method the Doctor used to incapacitate Light.

KENNETH HORLOCK: I'm still not sure about **Ghost Light.** I can recognise its quality of story and acting, but somehow it made hardly any impression on me. In years to come of course it will be worshipped on the alter of the intense alongside such items as **Warriors' Gate** and **Snakedance,** but it didn't quite do the business for me.

GLENN CURTIS: I was a little surprised to see all the praise in **DWB** relating to **Ghost Light** which, I believe, is the worst story of the season. The plot did not make any sense, you couldn't **hear** some of the dialogue without straining, and the last episode degenerated into farce with all that running in and out of doors. The only positive thing I would say is that at least it wasn't the juvenile trash of **Paradise Towers, The Happiness Patrol** and **The Greatest Show in the Galaxy.**

JOHN ROSS: I find it incomprehensible that any fan can condone the current proliferation of stories which end without adequate provision having been given to explanations of the various sub-plots. Often these are so numerous no main thread is clear. Therefore, they are advocating the creation, and subsequent exploitation, of scenarios which need not adhere whatsoever to the rule of having a beginning, a middle and an end. Yet they would appear to be content in the knowledge that as long as the Doctor has a **grasp** of the usual mysteries, then to hell with common storytelling techniques - along with the general audience. **Doctor Who** is not the exclusive domain of video-owning zealots with a taste for mind-taxing nonsense - I would remind such people of this.

J'Adoube



Two thousand years before Adolf Hitler would redefine the word *evil* , an errant time traveller carved a chess set from sun-bleached ivory found under the burning desert sand. Armed with his pieces, the traveller began a tournament of tactics and strategy against his most devious opponent, a shard of animate evil that had survived since the beginning of Time. Using the Game of Traps, the traveller forced Evil to a draw. In the confusion, Evil was incarcerated, like some malignant *jinn*, in a bottle - the gateway to the shadow dimensions.

But this gateway was not impenetrable. Fundamental Evil from the dawn of time leaked slowly in our world, tainting and corrupting. Whomsoever came into contact with the bottle became a carrier of Evil, passing the seed down through history. Its dynasty of servants would associate their puppetmaster with the Norse deity Fenric - and they were his wolves.

Two millennia after his imprisonment, Fenric was ready. Reaching across Time and Space, he manipulated his wolves. From the icy wastes of Svartos to the polluted horror of a dying Earth, the final pieces in the Game of Traps were placed on the board...

Having criticised the direction Cartmel seemed to be taking the Doctor in the first two stories, I find it hard to find praise enough for THE CURSE OF FENRIC. At last we were back with the Doctor of Season 25, quite literally playing chess on a thousand boards. Indeed, we were even given the only 'Doctor's past' reference of the season, regarding his missing family. Not something to write home about though... Although the story relied to some extent upon events unseen, this did not detract: maybe we weren't given the precise details of the Doctor's first meeting with Fenric, but we learnt enough to understand why the quintessent Evil had spread its fingers throughout eternity to ensnare the Doctor in a web of betrayal and deceit. And similarly, we don't need to know all about the link between the runes and ULTIMA, since it is sufficient to know that there is one.

Each of the wolves (with the exception of the cockney vampires) played their rôles perfectly, but special credit must go to Sophie Aldred's Ace, who managed to surpass even her normally high standards and present a performance rich in feeling. Similarly, the award for Best Improvement should be given to McCoy, who, like Davison in CAVES OF ANDROZANI, showed how, given the material, he can make up for any previous lacklustre behaviour.

The loose-ends were few and far between in FENRIC. Millington's office may have been identical to the Nazi original, *but for no readily discernible reason* (unless Briggs is being *really* clever, and offering a link between Millington thinking himself into the Nazi mentality, and Fenric thinking his way into human bodies. No, that's a bit *too* subtle). And how come Millington had a moustache when Navy regulations of the time permitted only a beard or clean-shaven? And where did the signpost to Maidens' Point come from, when during World War II all directions were removed in case of invasion? And, being continuity-bound for just a moment, where does this polluted Earth of the distant future, festering womb of the Hæmavores, come from? Doesn't quite tie in with the twilight world suggested by THE ARK OF FRONTIOS, does it? I don't recall many Hæmavores helping the Monoids out with their gardening.

Another niggling point must be the final move in the Game of Traps. Although chess is an extremely powerful metaphor, I challenge anyone to demonstrate to me how pieces can change sides. It just doesn't bear close inspection, which is a pity, since chess is full of real manoeuvres that could just as easily have been used and are infinitely more elegant.

Enough pedantry. The Doctor's betrayal of Ace must rank as one of the most charged moments in the series' recent history, if not of all time. The revelation that Ace has been manipulated, followed by the counter-revelation that the Doctor not only knew, but had treated Ace as no more than a chess-piece in the Game of Traps, far outdoes GHOSTLIGHT for mental cruelty. Yet unlike Platt, Briggs has a reason beyond mere curiousity. For the Doctor to defeat Fenric, he must rely on second-guessing the emotions of a mutant human descendent, while knowing exactly how Ace will react. To save humanity he must shatter his companion's trust, in the vain hope that the ozone-unfriendly Ancient Hæmavore has learnt to trust him.

Naturally the Hæmavore chooses the White King, and turns on Black. And another quibble: if Fenric can teleport, why doesn't he escape from the gas chamber? Is it, as one suggestion would have it, because he didn't have another living body to occupy? Or is it because the Doctor performed the final move in the Game of Traps and used a black piece to capture its own King, thus forcing Fenric to accept final defeat according to the rules of the Game? With no obvious explanation we are none the wiser.

CURSE OF FENRIC exhibited the epitome of what I call the Cartmel Doctor: dark and mysterious, an arch-manipulator capable of both great ruthlessness and great passion. Only in FENRIC did Cartmel get it right. And before anyone criticises this change of direction, cast your minds back to the dark and mysterious Doctor of Seasons 13 and 14. What a pity that it wasn't to last very long...

DEREK GRAY: After the incomprehensible **Ghost Light**, the excellent **Curse of Fenric** was a sheer delight. No fluff or incoherence but, quite simply, a gothic horror tale using the legends of the Norse gods as a basis, and not forgetting the terrifying Haemovores - a new slant on the Vampire. I thought Nicholas Mallett's direction (the underwater scenes in particular) was utterly breathtaking. Also surprisingly good performances from Nicholas Parsons and Dinsdale Landen, or was this because they had such good lines to say? Sylvester's best story to date...10 out of 10!

GARRY JONES: Far and away the best story of the McCoy years. Of particular note were the performances of Sylvester and Sophie Aldred who gave the best performances of a Doctor/companion team ever. Sylvester was chilling and this story showed what an excellent actor he is given the right material. An all-round classic combining so many of the elements that make the best **Doctor Who.** Ian Briggs and Nicholas Mallett have more than made up for their previous efforts.

JOHN ROSS: When presented with such a story I despair once again for Messrs.Nathan-Turner and Cartmel's understanding of the programme. The first into production and it generates a truly atmospheric, near-adult drama revolving around a plot with the distinction of being one of the few McCoy's to be **almost** fully understandable. So why on earth did they then go on to the childish drivel of **Battlefield** and the half-baked gothic horror of **Ghost Light**?

VAUGHAN STANGER: It is a long time since we have had such excellent stories back to back; not since Season 14, in my opinion. But even the magical **Ghost Light** was eclipsed by the raw emotional power of **The Curse of Fenric.** Contrary to expectation, Nicholas Mallett directed with considerable fluency, making maximum use of the coastal locations and evoking a consistent atmosphere of terror. There were one or two awkward moments, like those naff subtitles in episode one and Arthur Lynch's occasionally precarious rendition of Commander Millington spring to mind, but they were minor defects in what was, for me, the most satisfying **Doctor Who** of the 1980s. Even the brutal editing required to bring the story down to the correct four episode length seemed to be to the benefit of the drama. Every scene was commendably concise, giving the whole production a pace and sense of urgency which I have rarely seen before. I am sure many will complain about Ian Briggs' attempt to retrospectively link what appeared to be independent stories. On the whole, I think it was a brave and credible move, although I am not sure whether the wider audience will have appreciated it. Perhaps the biggest pleasure of all, looking back at such a complex and thought-provoking story, is that there is surely much more to come. Was Fenric just another pawn in the cosmic power struggle? This fan hopes that it will be a very long time before we learn **all** the answers...

MAXWELL ROWAN: After the mediocre **Mysterious Planet** and the abysmal **Paradise Towers,** Nicholas Mallett has redeemed himself utterly with **The Curse of Fenric.** I thought nothing would beat **Ghost Light** this season, but **Fenric** was equally as good. This dark and broody tale was littered with wonderful set pieces such as the underwater scenes and the climaxes to episodes two and three. Episode four though was probably the best for many years. Discovering that Ace had been a pawn in Fenric's game with the Doctor and that their meeting was no accident dispelled all those questions surrounding **Dragonfire.** All this achieved to perfection with the wonderful Sophie Aldred whose character was so integral to the plot. **The Curse of Fenric** was **Doctor Who** at its very best.

IAN ABRAHAMS: The Curse of Fenric was an excellent example of the strengths Cartmel has brought to the series with his new writers. One of the best scripts in ages, pulling together most of what had gone before in the last couple of years and clarifying some of the vaguer elements of **Dragonfire** and **Silver Nemesis.** It also brought yet more mystery and pathos to the character of the Doctor: "Have you got any family?" he is asked. "I don't know", his reply says it all! Nick Mallett wipes out any suggestion of being **Who**'s worst director - a great piece of work all round.

GERARD A. RYSBERGEN: What can I say? I think "Brilliant" will do! This story's finalé has me unashamedly close to tears every time. Ace has been put through so much this season, it's a wonder she's still sane (or is she?). The final episode was exceptionally brilliant and I feel it was responsible for the significant rise in viewers the following week.

NIGEL SMERDON: The Curse of Fenric began very well and got better only tailing a little, I felt, at its conclusion. The setting for the story was moody and there was a genuine tension as events progressed. The writing was of a very high quality and the guest cast rose to the occasion marvellously. Nicholas Parsons turned in a strong and credible performance - an inspired piece of casting.

P.MASON: I felt **Fenric** lacked something in comparison to **Ghost Light.** It wasn't, as feared, Nick Mallett's direction, nor was it Nicholas Parsons who came out well from his departure into **Doctor Who,** unlike previous 'guest stars' like Ken Dodd and Richard Briers. What let **Fenric** down was the appearance of a previously unseen enemy from the Doctor's past, ala **Greatest Show.** The only reason I could see for this was so that the Doctor could recognise Fenric's hand in the placement of Ace on Iceworld and therefore invoke the confrontation between Ace and the Doctor, but this could have been achieved by re-introducing a foe from the Doctor's televised past without re-inventing it. A potential classic spoilt by poor scripting and/or script editing.

STEPHEN J. MAGINN: I have somewhat mixed feelings about **The Curse of Fenric.** Nearly all the performances were excellent - Nicholas Parsons did exceptionally well and I found Commander Millington to be the most convincingly played guest character, but of course Ace - who seems to be the star of the season rather than the Doctor - received the best material courtesy of her 'creator' Ian Briggs. The extensive surgery that apparently had to be performed on the overlong storyline and filmed material seemed to leave surprisingly few scars, and I only got confused once (which isn't bad for me these days!). Still, I have a few reservations. The Haemovores, it must be said, are **not** the most terrifying beasts ever to appear in **Doctor Who.** As they were led along the beach by the girls, Michael Jackson's Thriller video sprang to mind. Although Nick Mallett's direction was competent, somehow I felt there was something missing in the atmosphere department - perhaps it ended up on the cutting-room floor. Shame! Mark Ayres' **Ghost Light** score was far superior to the one he put together for **Fenric** too. Even so **Fenric** was far superior than **Battlefield**, and far more accessible too. And these days, accessibility is everything - I think if **Fenric** had opened the season, the ratings and the reviews in the popular press would have been far healthier.

PETER FRANKUM: The Curse of Fenric started well enough with lots of atmosphere, but things were being done merely for effect. The Doctor and Ace hurtled around from location to location with no real purpose other than to introduce us to as many characters and concepts as possible. For instance, they go to the church to see Dr.Judson, thus enabling us to be introduced to the vicar, Jean and Phyllis and the Viking inscriptions. All fine and well, but when they see Dr.Judson do they give him a message or ask a question? No, they wait approximately fifteen seconds, then they'e off again - to Maiden's Point, then back to the church, then back to Maiden's Point... Somehow it just didn't ring true. When Ace distracted the guard with the apparent promise of sexual favours I squirmed with embarrassment. Now, I'm no prude but do we really want to see that sort of thing on **Doctor Who**? It makes the series more grown up, some of you cry. Come of it, it was heavy-handed and lacking in dignity, and if **Doctor Who** wants to become serious, cerebral drama is it wise to follow up such scenes with rubber-suited vampires walking about, claws outstretched in such a fashion as to make a five-year-old laugh? Sorry, I know people loved **Fenric**, but I just saw so many faults with the structure of the story and Ace (whom so many people argue has become a "real character") is just becoming a pain in the neck. I loved her in the previous season, but all these anxieties and complexities are irritating in the extreme. The rôle of the Doctor's assistant **is** a stereotype and it **has** to be if the character is to function properly. It is the art of the actor playing the rôle that adds other dimensions to this; Elisabeth Sladen managed this superbly, and so does Sophie Aldred. The difference is that in the former the writers built upon the character without sacrificing the story format, in the latter the whole structure of the script has fallen to pieces.

Pussy Galore

Imagine a world that lives, not in the true sense, but inside your mind. A world of teleporting Cheetah people, who travel through time and space in a majestic hunt. Their servants, the Kitlings, who track their prey with their telepathic powers. And an evil genius, trapped in the Hunting Ground, who will make it his final battlefield...

Sounds good, eh? Well, as the base material for Season 26's grand finale, it augured well. So what went wrong? What made the story such a catflop?

Any story would have found life difficult when shoved behind FENRIC . Stories now regarded as near-classics have frequently been attacked after their first airing, simply because of their position in the season. Will the time come when Rona Munro's brainchild is seen as a gem? I think not.

The conceptual background of SURVIVAL is quite complex and meaty. Yet Munro seemed incapable of letting the material speak for itself. Rather than laying the groundwork of the survival motif early on, and letting the viewer interpret it for themselves, she went to the opposite extreme from Platt, and felt it necessary to constantly harp on about the survival of the fittest, so that by part two the whole thing was tired and hackneyed.

Visually, most of SURVIVAL worked. The mind found it easy to disregard the 'Care Bear' connection after having seen the Cheetah People in motion, beautifully choreographed with all the mannerisms of real cats (apart from leaving messages in the corner, like my cats do). Unfortunately the Kitlings did not fare well at all. Although one major fan luminary thought they looked real (he's now undergoing treatment), the general consensus was one big thumbs down. For a story so concerned with felines, why did the effects people have such trouble with the cats? The Kitlings looked like something that had just fallen off Keith Harris' arm, while Midge's dinner looked like a piece of old carpet slung in the corner. Very sad.

Having found the correct niche for the Doctor in FENRIC, someone threw the whole thing away in SURVIVAL. Suddenly he is capable of stunning people with his Gallifreyan super-powers, able to escape head-on motorbike crashes using arcane Time Lord skills: yes, here we are, back in the world of Super-Doctor once more. And, not surprisingly, he knows all about the Hunting Ground and the Cheetah People. But does't he always?

But SURVIVAL was really an Ace story. Yes, another one. Three stories out of four this season made dear old Dorothy the central character, and I'm afraid that, by this one, I was rather sick of it all. OK, so she's one screwed-up teenager. That doesn't mean that the Doctor should devote a large chunk of his time to sorting her out. Don't planets get invaded any more? Don't pacifistic wimpos get threatened by belligerent alien hordes? Obviously not, giving the Doctor a chance to don his Freud hat and give Ace a free counselling trip across the Galaxy.

Still, Ace wasn't the only one in need of therapy. Enter the Master, all pointy teeth and hammy acting. Why was he there? Where was his TARDIS? As usual with the Master, we can whistle for explanations. While he howls unconvincingly. In times past, the Master has allied himself with the Daleks to provoke galactic war. He has attempted to take over Gallifrey. He came close to wiping out creation by destroying Logopolis. And to cap it all, in SURVIVAL, he plans to take over Perivale with a group of misfit teenagers! The audacity!

The Master's presence strikes me as an afterthought, almost as if the story was complete before it was decided to include Ainley. Whether or not this is true, his inclusion is largely irrelevant. As is SURVIVAL, vacuous and saying nothing at all. In a 26 episode season, where one can afford fillers, SURVIVAL would have created hardly a ripple. In the curtailed seasons of recent years, such an empty nothing creates a sad and sizable hole.

As Ace and the Doctor meander back to the TARDIS, in search of cities made of smoke and other hallucinogenic niceties, the viewer is left hanging. We all assume that DOCTOR WHO will return, but when, and in what form? Chances are that, along with JNT and Cartmel, McCoy and Aldred will also be absent from any sort of Season 27, so things will never be quite the same again. Still, as the Doctor himself said many moons ago, 'life depends on change and renewal'...

Yet for all the BBC's promises (and haven't we heard them all before?), there is still no news of the series' future, save as a Sunday afternoon treat on BSB and as shelf-fillers in your video library. For obvious reasons, I hope that Season 26 isn't 'the Final End'. - it has always played a large rôle in my life, and, Godammit, I still *like* the series. But if it must end, I'd rather it died in a blaze of glory, not on a tired and empty note like SURVIVAL. Yet, whatever happens, like the Hunting Ground, DOCTOR WHO will live on so long as we remember it...

PETER FRANKUM: Of all the stories last season **Survival** was my favourite. Yes, it was hammy in places but it managed to deal with a major theme (survival of the fittest) without detracting from the action/adventure format. In this, Ace's inner struggles were central to the plot and not just an attempt to add believability to a stereotyped character. You think Ace's mixed-up head prevents her from becoming a stereotype? Watch Grange Hill or EastEnders and think again!

G.RYSBERGEN: This is possibly the best performance Anthony Ainley has given for some time. Hale and Pace were also very enjoyable. However, this story leaves many unanswered questions which hopefully the new production crew will not entirely ignore...

GARRY JONES: A very enjoyable story, not too demanding or confusing, just a straghtforward action story to end the season. Anthony Ainley again over-acted in parts but still kept the evil side of the Master to the fore, especially the chilling scene where he kills Kara with the chuckle at the end. The acting of the Cheetah People was very convincing though, they acted just like real cats. Perhaps the story did resolve too quickly and could have done with another episode, but it was a very enjoyable end to the season.

SEASON 26 AUDIENCE ANALYSIS

TABLE 1 - SEX OF VIEWERS(%)

	(1)	(2)	(3)	(4)		Average	National Average
Male	48	50	52	51	=	50.25	(50)
Female	52	50	48	49	=	49.75	(50)

TABLE 2 - SOCIAL GRADE OF VIEWERS

	(1)	(2)	(3)	(4)		Average	National Average
AB	22	19	23	22	=	21.5	(17)
C1	24	20	24	24	=	23	(20)
C2	31	22	29	29	=	27.75	(28)
DE	23	39	24	25	=	27.75	(35)

TABLE 3 - AGE GROUPING OF VIEWERS

	(1)	(2)	(3)	(4)		Average	National Average
4-15	22	21	23	26	=	23	(16.2)
16-24	11	8	7	8	=	8.5	(15)
25-34	14	14	13	14	=	13.75	(14.8)
35-54	27	29	29	27	=	28	(28.7)
55+	26	28	28	25	=	26.75	(25.3)

((1)=Battlefield, (2)=Ghost Light, (3)=Curse of Fenric, (4)=Survival)

These are the British Audience Research Bureau's breakdown of **Doctor Who**'s audience for Season 26 compiled for the BBC to gauge whom the series is currently appealing to. Table 1 illustrates the ratio of male:female viewers, table 2 the social gradings of the viewers (AB are professional workers, C1 are white-collar clerical workers, C2 are skilled blue-collar workers and DE unskilled) and table 3 indicates the breakdown of age-groups.

This year the over 35-year-olds' share of **Doctor Who**'s audience is consistently over 50%, as the series continues to lose its grip on the younger viewers. Why this should be remains unclear, especially considering last season's higher than fair share of action and monsters. The sex ratio remains equally divided as last year, and the social grading distribution is more or less fairly evenly distributed - apart from the case of **Ghost Light** which appears to have benefitted from a sudden influx of unskilled viewers! Why this should occur is open to the widest of speculations, though it is interesting to note a similar (though not as great) decline in the audience of this story by blue-collar workers.

Categorised as 'drama', Season 26 of **Doctor Who** averaged 4.2 million viewers with an audience appreciation index of 68 compared to an average of 76 for BBC drama as a whole over the same period.

AUDIENCE REACTION TO 'BATTLEFIELD'

A questionnaire was compiled for 2970 participating members of the public that comprise BARB's panel from whom its official ratings are collated. The questions were answered after episode four of **Battlefield**, and will, presumably, be scrutinised by the BBC amid their plans for restructuring the series for its promised return in the 90's. As with last year's survey (ref:DWB#71), some very interesting observations can again be made.

Only 14% of the panel were actually qualified in answering the questionnaire, since the rest had not seen any of the series up to then. However 64% declared what they had seen was enjoyable, particularly the under-16s, and 49% considered it to be high quality drama. However 59% thought it not as good as the previous season (25), in contrast to our reader's poll results this issue which overwhelmingly favoured Season 26, although, in fairness, the panel were restricted to only four episodes of **Battlefield** which came bottom of our own poll. 23% thought it had become too frightening, especially among the female panellists! Despite the alleged alienating of Jo Public because of largely incomprehensible and clumsy plots, 53% of viewers (63% among the under-16s) actually thought the storylines were good and held their attentions. 40% said they would prefer a new story each week, which of course is impracticable within **Doctor Who**'s current format, and 42% felt the transmission time was inconvenient - presumably because it clashed with Coronation Street? 38% went on to say that Wednesday, full stop, is not a good day for showing **Doctor Who** while, encouragingly, 74% said they had watched the series for years, and this response was more noticeable from the 16+ age-groups indicating the years prior to Peter Davison's Doctor.

As to reaction towards Sylvester McCoy and Sophie Aldred, and based on their performances in **Battlefield** alone, the questionnaire provoked a mixed response on which their futures in the series may well depend. 77% declared the character of the Doctor likeable, yet only 62% deemed him well portrayed by Sylvester McCoy (although 69% of under-16s voted their approval of his performance), with an alarming 42% suggesting he is not right for the rôle. Again this contrasts with the generally positive reaction towards McCoy by the fans as demonstrated in our poll. Sophie Aldred fared better (as she did in our poll) with 66% liking her as Ace (especially so the under-16s, **77%** of whom voted for her!). 58% of the panel felt the general standard of acting in the series was high and only 39% found the series old-fashioned although, understandably, only 29% of the under-16s thought this was so. Quite surprisingly, 72% of viewers (an overwhelming **89%** in the 16-24 age-group) enjoy seeing the return of old characters like the Daleks and the Brigadier, and 56% like seeing the inclusion of new creations. 43% feel the series isn't serious enough - a throwback to Season 24, perhaps - but to end on an optimistic note, 61% said they would try to catch **Ghost Light** episode one!

It would be interesting to see how these findings would compare had a similar survey been conducted at the end of the season.

Researched by GORDON McALLISTER, Summary by GARY LEIGH

THE CONCLUDING PART OF OUR CHAT WITH THE WHO ARTIST

Holding the monopoly on 'Doctor Who' artwork as you do, do you feel threatened when other artists like Colin ('Attack of the Cybermen') Howard, Tony ('The Space Pirates') Clark and up-and-coming artists like Pete ('The Pescatons') Wallbank are occasionally commissioned ?
'Threatened' is far too strong a word, but no, I don't get worried because as soon as somebody else does a cover, along comes Gary Russell and says it's "naff"! To be fair, I haven't knowingly seen any of Pete (whatever-his-name-is)'s work, so I'm not in a position to comment on it. I was a bit annoyed at losing **The Pescatons**... because I was discussing it with Victor (Pemberton) over breakfast at Nebula 26 and he was quite keen for me to do the cover...oh well!

Recently there have been some disturbing rumours flying around concerning the stability of W.H.Allen. Has this affected you in any way ?
Well no, not personally. It's still 'business as usual' from my point of view. At present I have two more commissions lined up: **Ghost Light** and **Survival**, while the cover for **Battlefield**, despite not having been approved, is lying around for when they need it. True to my characteristically impatient nature, it's already finished...and I **hate** it!

How did the idea for The Programme Guide cover evolve ?
The original idea started life in a pub - where else ? There's a picture by M.C.Escher called Belvedere, in the corner of which sits a man holding an impossible cube. You take this impossible cube and elongate it into a sort of impossible oblong shape, about which you then have the TARDIS falling about forming an optical illusion. You can't actually put that box back together again, it wouldn't fit. It makes no visual sense at all...which **is** deliberate, I hasten to add!

All this links to another picture by Escher called Castrovalva, the basis for the **Doctor Who** story of the same name - a castle on a hill - which is also where the new section of The Programme Guide picks up from after **Logopolis**. So it was numerous ideas like that which were put into my mental pot and given a good stir...and out came that painting. Again, it went through many stages of development in the course of conversations with Mike and Peter.

Do you hope to be involved with the proposed new series of non-televised books ?
Well, when I first heard about them I wasn't too keen on the proposal, I must say. I know that McCoy is apparently a very popular Doctor but I really couldn't see six or however many new stories, the first of which is planned to pick up from the end of **Survival**, selling terribly well. Still, that is their choice and I guess they know what they're doing!

As I said, when Peter first unveiled the scheme over dinner one day I wasn't all that keen - until he said "...and I see no reason why you shouldn't do **all** the covers!" whereupon I immediately changed my mind! I assume this is because - with the exception of his debut - I've either done or am in the process of doing all the televised McCoy adventures and they want some form of continuity. I've come to regard myself as Sylvester's 'official' portrait artist! Both he and Sophie see my work at conventions, they get sent copies of the books and they are both appreciative of what I do. Fortunately, W.H.Allen **know** they approve. So if Sylv and Sophie are happy with what I'm doing and W.H.Allen are happy that they're happy, then I'm more than happy to carry on! Sylvester's got a full-size colour copy of **The Happiness Patrol** painting which, he thinks, makes him look "handsome"!

Are there any books currently in print for which you'd like to do new covers ?
'Attack of the Cybermen'?! The ironic thing is that if I **had** painted that cover I would have done almost exactly the same thing as Colin; the same Cryon reference down in the corner and a comet in a similar position. It's only the Cyberleader that would have been different, painted in a slightly abstract and rather more eye-catching way.

D W B has published three of your paintings ('Image of the Fendahl' in #61, 'Destiny of the Daleks' in #70 and 'Vengeance on Varos' last issue) which were originally done as potential replacement book covers. Why were these not used ?
Because they were done simply as test pieces to try and stimulate some interest and get a proper commission. I didn't actually do them with a view to eventually seeing them on the bookshelves. They were just a case of "Hello there, this is what I can do...any chance ?" They were painted back in '86 if memory serves and I suppose they stand up to the test of time...it's not really for me to say.

As if videos and novelisations were not enough, there is now the possibility of you doing a Titan script-book cover ?
A distinct possibility, yes. I wrote to Titan on the Thursday after Beeb Ent had phoned about the next six videos, and on the Friday Titan called back - that was one **hell** of a week! I went in to see them a few days later, again having done a test piece, this time in the Titan 'style', for **The Three Doctors** - a story that editor John McElroy has said he'd like to bring out. The guy I spoke to, Mark, liked the test piece a great deal because, as I said, it was in their style, but sufficiently different to be a style of my own and far more detailed than the four already in print. He was very optimistic about my doing some work for them. All I know at the moment is that four books are planned for the autumn and they want to have covers printed up in May so they can publicise them well in advance. That would require artwork in April which would fit very nicely into my schedule as it currently stands. Needless to say, I'd like to do all four - and more - but I can't be **too** greedy...or can I ?

So where do you go from here, Alister, having more or less monopolised the 'Doctor Who' artwork market ? Do you not feel this is to the detriment of up-and-coming talent out there ?
Probably, but who cares ?

I can't print that!
Oh...alright then, perhaps you'd better not! I've no doubt ruffled enough feathers as it is. From what I've seen, there's a plethora of 'budding new artists' but very little, if any, budding new **talent**.

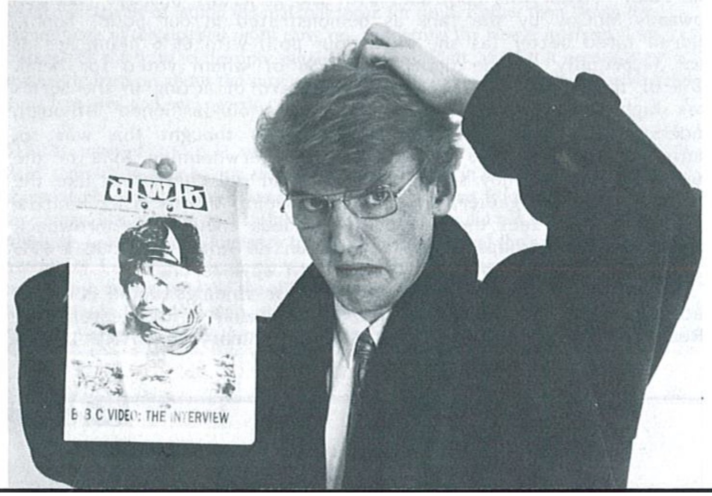
What are your longer term hopes and do you have an unfulfilled ambition ?
I tend not to look ahead too much; I could be dead tomorrow! If I'd looked ahead a few years ago I'd never have forseen doing 25 Target covers or BBC Video covers or Titan covers and all the rest of it - and I certainly wouldn't have forseen all the conventions and making friends with people from behind and in front of the cameras. I've no idea what's going to happen next so I just take each day one at a time. It's only the middle of February and already more has happened this year than happened in the whole of last year!

One final question, then. Looking back over the past few years, do you have any regrets ?
No, not really. There's nothing that springs to mind that I specifically wish **hadn't** happened. There have been a variety of trivial, annoying little problems (and people!) that I could have done without, I suppose, both in terms of the work and on a more personal level, but they're all part and parcel of the job - you could say "It goes with the **territory**!"

However, so far as being **'the' Doctor Who** artist and Mr.'Minor Celebrity', getting invited to conventions up and down the country, meeting the fans, staying in hotels and having dinner with the likes of Sylvester and JNT, all those sorts of things - the outwardly apparent signs of success and popularity - my main regret in relation to all of that is I don't have anyone to share it with...

Alister Pearson, thankyou.

INTERVIEWED IN BRIGHTON ON FEBRUARY 18th (well, sort of!)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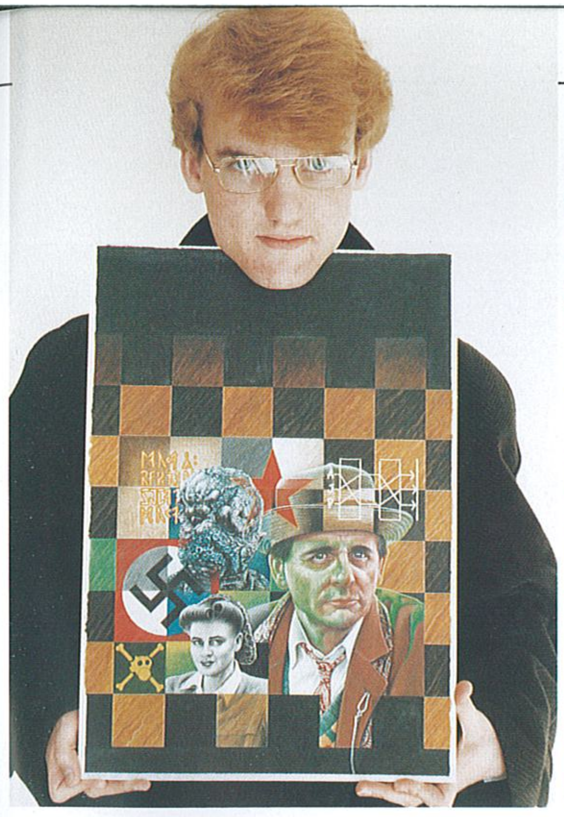
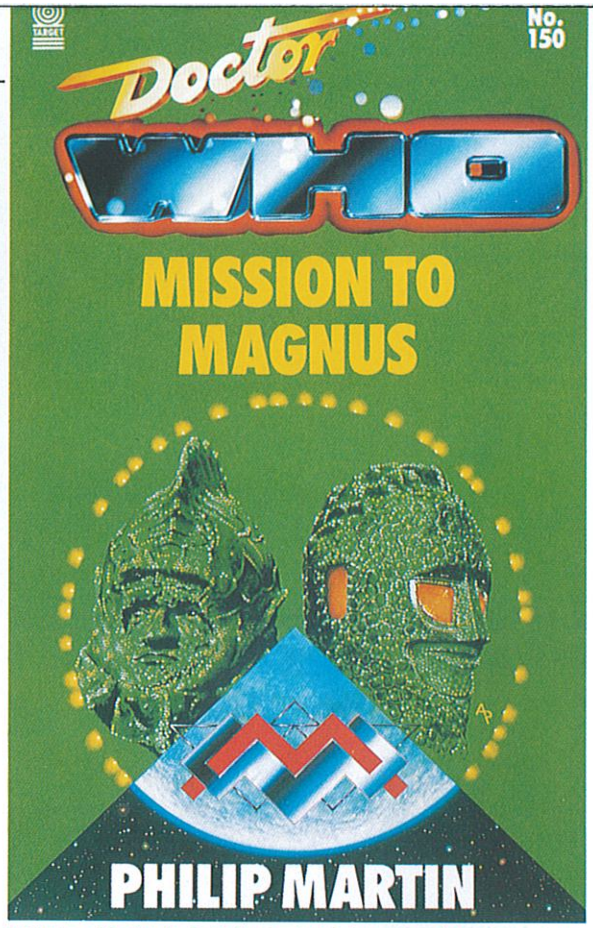
B B C VIDEO: THE INTERVIEW



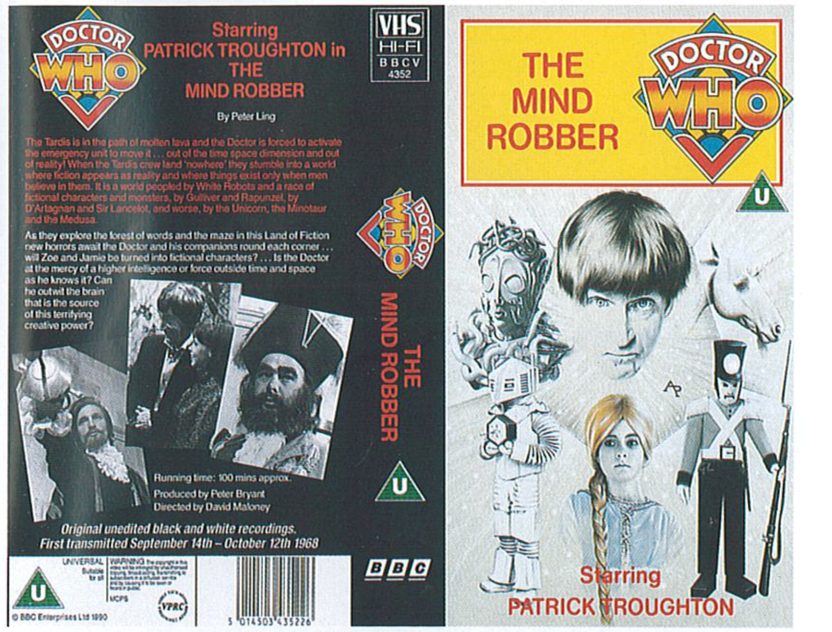
ILLUSTRATIONS:
Page 46) "There's something not quite right here, but I can't put my finger on it..." quips Alister on seeing the cover to DWB#75, but there's nothing wrong with his 'Battlefield' painting for Target. (This page, left) 'The Curse of Fenric' book cover painting, how it should be printed; (right) The third cover Alister has concocted for the never made original Season 23; (below) The finished version of Alister's BBC Video commission for 'The Mind Robber', out on May 8th; and finally, another exclusive preview, this time of Alister's new venture with Titan Books, proudly flaunting yet another new style in his 'Three Doctors' portrait.
(All photos copyright Gary Leigh, artwork copyright Alister Pearson)



'Did I hear "Doctor"? Is it the Doctor I have drawn to me?' The laugh became more strident, forcing the Doctor to thrust his fingers into his ears in panic and close his eyes, as if he were a frightened child.

The TARDIS has been pulled off course and sent hurtling through space and time. When it finally stops, Peri is amazed to witness the Doctor's transformation into a cringing coward.

The takeover of the TARDIS by the school bully from the class of the fourth millennium on Gallifrey is only the first of the Doctor's problems. On the surface of the planet Magnus more of his old enemies are conspiring to trick the planet's all-female rulers; the Doctor and Peri have to foil a plot to freeze the entire world and wipe out most of the population. **Published July '90, £2.50**

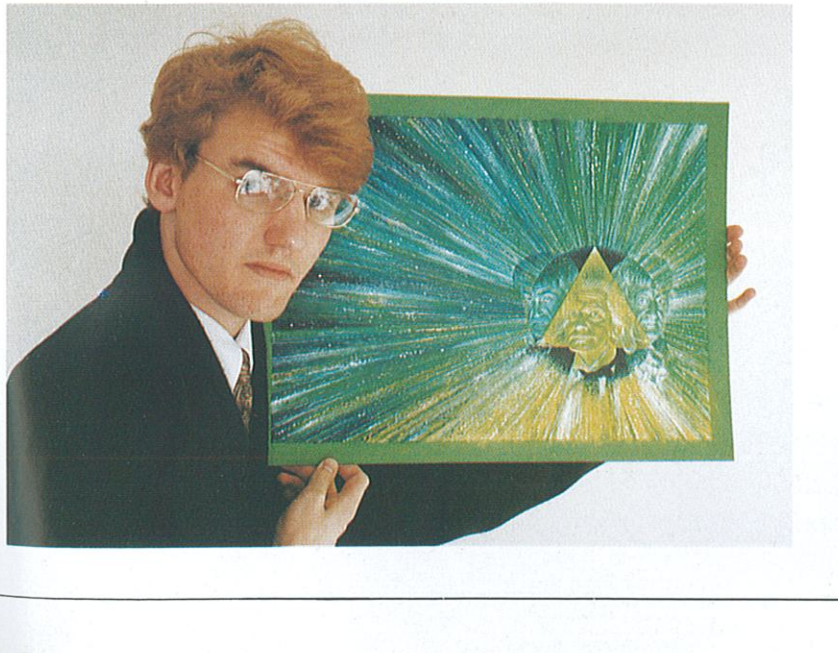


The Tardis is in the path of molten lava and the Doctor is forced to activate the emergency unit to move it . . . out of the time space dimension and out of reality! When the Tardis crew land 'nowhere' they stumble into a world where fiction appears as reality and where things exist only when men believe in them. It is a world peopled by White Robots and a race of fictional characters and monsters, by Gulliver and Rapunzel, by D'Artagnan and Sir Lancelot, and worse, by the Unicorn, the Minotaur and the Medusa.

As they explore the forest of words and the maze in this Land of Fiction new horrors await the Doctor and his companions round each corner . . . will Zoe and Jamie be turned into fictional characters? . . . Is the Doctor at the mercy of a higher intelligence or force outside time and space as he knows it? Can he outwit the brain that is the source of this terrifying creative power?

Running time: 100 mins approx.
Produced by Peter Bryant
Directed by David Maloney

Original unedited black and white recordings.
First transmitted September 14th – October 12th 1968



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